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ON THE INCREASE OF BOOKS.

THERE has been a good deal of inquiry and comment lately respecting the statistics of the British book-trade. From very exact calculations which have been made, it appears that the total number of publications in the British islands during the year 1862—Parliamentary papers, and the daily and weekly press not included—was 3913. This is at the rate of eleven publications every day. There is some interest also in noting the rise and fall of this rate, according to the season, through the twelve months of the year. Of the total 3913 of last year, 328 were published in January; 324 in February; 313 in March; 319 in April; 386 in May; 284 in June; 314 in July; 276 in August; 219 in September; 321 in October; 391 in November; and 428 in December. On the whole, therefore, that portion of the year during which the nights are longest would seem to be the most favourable to the British muses. But evidently they are busy enough all the year round. If we allow for the several sorts of publications not included in the above total, and yet in a certain sense belonging to the recognised British literature of the year, we may set down the number of publications now annually issued in Great Britain and Ireland at between 4000 and 5000. This, to be sure, includes reprints and new editions; but then it does not include newspapers and weekly periodicals.

At first sight the thing is appalling. Swimming as we thus do in a current native literature of four or five thousand publications every year, without counting newspapers; feeling streams of contemporary American, French, German, Italian, Spanish, Dutch, Scandinavian, Slavonian, ay, and still more uncouth and out-of-the-way publications also pouring in upon us; knowing, moreover, that behind all this immediate rush of current or contemporary literature, native and foreign, there lies that limitless Pacific of the preserved literature of the past, some

acquaintance with which is also incumbent upon us—what shall we do? Give it up in despair; cease trying to direct ourselves, and let ourselves be borne along anyhow; or lift up our hands at once, and sink?

Despair, even anger, seems at present the mood of many, contemplating and recontemplating this phenomenon of the vast increase and accelerated multiplication of books. That there were fewer books in the world; that the accumulation we already have might be thinned by simultaneous bonfires in all nations, conducted under the supervision of proper committees; and that, for the future, the rate of increase of books might be kept down by some positive system of pains and penalties, deterring blockheads and the purveyors of their trash, or of premiums, making silence worth their while—such are the aspirations we hear uttered, half in earnest and half in jest, by many fastidious persons, when they talk at random. In a world thus cleared, and kept clear, true literature, they say, would again have breathing-room! It would have been a fine opportunity, a friend of ours suggested, for beginning and exemplifying the clearing process in London, if, on the occasion of the recent illuminations on the royal marriage, arrangements could have been made with Mr. Mudie for a bonfire in New Oxford Street of his most worthless extra copies, sufficiently torn up and tarred and oiled for conflagration. And from Mudie's it is but a step to the British Museum, in the yard of which, by more subtle and difficult management, there might have been a similar attempt at illustrative combustion of what might, with least regret, be annihilated of the bequeathed literature of the universal past. If the 700,000 volumes contained in that national collection represent the whole of this bequeathed literature, then merely to pass this total literature of the world through hand, volume by volume, with half-an-hour allowed for the inspection of each volume, would take a man 116 years, working 300 days in each year, and ten hours every day. De Quincey, who made curious calculations of his own on this subject, gives even more startling results. He estimated the total library of Europe alone—i.e., the total assemblage of books preserved from the entire past of Europe—at 1,200,000 volumes; and he supposed that the current literature constantly disengaged into this already accumulated ocean by the different presses of Europe could not be estimated at under 20,000 new volumes every year. Now, for good honest reading, without skipping, one volume a day, he alleged from experience, was as much as a man could do, even if he did little or nothing else—a rate which would not enable him to keep up with more than five per cent. of the current literature of his own generation, leaving the accumulated 1,200,000 utterly untasted and untouched.

De Quincey was not one of the grumblers. He was sad, indeed, to think how little one small skull—even his own nimble and beautiful one—could do towards appropriating and digesting the vast literature of the world, past and current; but he did not lament the multiplication of books on its own account, or think it an evil. In his tolerant view, the immense and increasing literature which he saw shelved or being shelved around him was rather so much indubitable wealth for the world, though neither he nor any other single mind could grasp or use it. And, on the whole, without giving up the right to call trash trash all the world over, and the right to resent its existence and wish its extinction, this seems to us the more philosophical state of temper, in respect of the phenomenon now considered.

For one thing, the grumblers ought to know that their complaint is an old one, and that nothing has come of it yet. It has always been in the instinct of the world to produce more books than sufficed for the comfort of any one fastidious individual. "Of making books there is no end," said the wise man of old, at a time, surely, when, if all the existing authorship of the Semitic

races had been in his library, together with whatever books from India may have come to him with the apes and the peacocks, the collection cannot have been great, according to our *Mudieal* notions. But we need not go back to the primitive east. Only two hundred and twenty or two hundred and forty years ago the annual number of publications in England itself, as we find from the registers of the Stationers' Hall, varied from about 100 as a minimum to about 400 as a maximum—never reaching anything like this maximum till after the meeting of the Long Parliament, when the shoals of diurnals and other news-sheets, called forth by political debate and the Civil Wars, also figured among the entries. In the year 1644 the total number of publications or other trade transactions registered is 447, parcelled out among the months thus:—January, 40; February, 57; March, 70; April, 39; May, 31; June, 34; July, 23; August, 37; September, 21; October, 28; November, 33; and December, 34. This is a year thick with diurnals; and, if we go back ten years or so, from 100 to 200 is the average number—or from two publications to four publications a week. Allowing for unregistered and clandestine publications, and also for Scottish publications (of which there were some), and for publications in Ireland (of which there were scarcely any), we obtain a current British literature for that epoch that would not *now* alarm by its bulk. At De Quincey's rate, any one of us could have kept up with it, and not have had a headache either, or missed a parade, a shooting-match, a public dinner, or a boat-race. Yet hear what the querulous old fellows of those days used to say. George Wither, the poet—who, of all men then living, might have held his tongue about too much writing—actually swears at the activity of the booksellers of his time as an unbearable nuisance. "How many boats full of fruitless volumes," he exclaims, "do they yearly foist upon his Majesty's subjects; how many hundred reams of foolish, profane, and senseless ballads do they quarterly disperse abroad!" And again, Burton, who was also then living, in the preface to his "Anatomy of Melancholy"—"In this scribbling age," he says, "the number of books is without number. What a company of poets, hath this year brought out! What a catalogue of new books all this year, all this age, I say, have our Frankfurt marts, our domestic marts, brought out! *Quis tam avidus librorum helluo?* Who can read them? We are oppressed with them; our eyes ache with reading, our fingers with turning." Let our grumblers, we say, lay these passages to heart and learn the lesson which they convey. As these testy old worthies complained of too many books, when the total number of annual publications in Great Britain did not exceed two or three hundred; and as, heedless of their complaints, things have gone on since then, so that the number now is between four and five thousand; so, grumble as we like, things will infallibly go on still, till even that rate of production will be looked back upon with contempt, and the annual rate will be ten thousand, twenty thousand, and multiples on and on beyond that.

For, in the second place, it is a narrow view of literature that would restrict the desirable quantity of it in existence at any one time within the limits of the faculty of any one reader to survey it or make use of it. People ought, now-a-days, to rise to a higher view of literature than this. They ought not only to realize the obvious fact that there are hundreds of thousands of readers whose various needs and uses may be served by those huge masses of extant literature, even in the stricter sense of the term, which the satiated faculty and taste of the greatest single reader living must abandon as excess for him; they ought also to realize this additional truth, that the production of literature, in the wider sense of the term, in ever increased quantities is one of the natural functions of humanity—a part of the very physiology of the species.

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In one sense, all literature is the registration of current thought and fact in obedience to an instinct to do so, and on the chance that the record will be interesting or useful afterwards. It consists in booking things. Now, at first, as far as we can discern, men booked nothing; then they booked little; then they booked more; and, ever and anon, as the ages went on, their taste for booking things grew and asserted itself, until it has reached the degree of activity which we see. Where it is to end we know not; but should it ever come to this, that everything that is shall be booked—that registration shall entirely overtake fact, and nothing shall exist or happen but in the act of existing or happening it shall leave its record, copy, proof-sheet, or photograph—what are we to conclude but that herein also humanity fulfils its law, and carries out its destiny?

There is, however, a nobler and more venerable, if a less extravagant view of literature than this—that which regards the literature of the world as consisting simply in those good and great books which preserve the essence of illustrious minds that are dead for the rousing and exaltation of the minds of the living. In this sense it is a natural aspiration for everyone to be able to compass all that is best, and hence the question legitimately recurs, "When books are so multitudinous already, and are ever on the increase, how is one to direct one's self?" The answer to this question involves a subject which we shall at present reserve—the differences discernible among books as respects kind, and the possibility of dividing them into grades and classes.

CURRENT LITERATURE.

GROTE'S HISTORY OF GREECE.

A History of Greece; from the Earliest Period to the Close of the Generation contemporary with Alexander the Great. By George Grote, F.R.S., D.C.L. Oxon., and LL.D. Camb., &c., &c. A New Edition, in Eight Volumes, with Portrait, Maps, and Plans. (Murray.)

THE merits and defects of Mr. Grote's History of Greece are beginning to be pretty fairly estimated. At its first publication there were various circumstances which prevented the formation of a sound and just judgment. The *éclat* attaching to the sudden claim of a non-University man, known chiefly by his holding a high position in the commercial world, to occupy a purely classical field, dazzled many. The grandeur of the general scheme and scale on which the work was composed drew admiration from all. No small number were frightened by the mass of reading indicated in the long list of authorities quoted in the notes, and the claims to high scholarship implied in numerous renderings of passages from classical authors directly in the teeth of all the most learned commentators. On the other hand, there was a strong prejudice in certain quarters, excited by the very circumstances which helped the new historian to carry the general public by storm. Academical prigs and pedants would not suffer themselves to think it possible that a banker could understand Greek even fairly, or that a man who was never at a University could really throw any new light upon classical characters and times. Tories were determined to see no merit at all in a writer who avowed himself a Radical, if not even a Republican. The narrow Orthodox condemned, without examining, one who—they heard—pressed historical scepticism very much further than even most of the Germans.

Time, the softener of exaggerations and the remover of prejudices, has greatly modified the tone taken both by Mr. Grote's admirers, and by his detractors. We no longer hear that this is the best or the worst history of Greece that was ever written. Those who dislike it the most are free to admit that it has great merits; those who value it the highest do not deny that these

merits are balanced by very important defects.

In our judgment, the greatest merit of the work is its conception. As there is a "grand style" in poetry and in painting, which places the poet or the painter on a pedestal above his fellows—a style difficult to define, which must be felt rather than explained in words—so there is a "grand style" in history; and Mr. Grote is one of the few historians who have adopted it. Like Herodotus and Gibbon, he conceives his subject in the fullest, largest, and most comprehensive way. With him history is no separate, solitary science, but a master study, having intimate relations with various others. Geography, mythology, chronology, criticism, even topography, are regarded as history's handmaids, are made to wait upon her, and each in turn to do her service. No part of the historical field is neglected. Mr. Grote's is a philosophical history of Greece, a constitutional history, a military history, a literary history, an ethnological history, and a biographical history all in one. Again, it tends to be a universal history. It deals primarily with the Greeks; but it eagerly embraces every fair opportunity to enlarge itself, and to add variety and richness to the panorama which it brings before the mind, by diverging from Greek history, and drawing into the narrative accounts of all such other nations and empires as in any way come in contact with Greece. From this width and comprehensiveness, it possesses a character of grandeur and magnificence to which no other historical work in the English language attains, unless it be the great work of Gibbon.

Other leading merits of the History are the political insight which it displays—an insight attributable to the personal familiarity of its author with municipal and political business—the generally good *critique*, or proper estimate of the comparative value of different authorities, and of the same authority on different subjects, and the honest, painstaking laboriousness manifest in it from first to last, which must have involved an amount of reading positively awful to contemplate. We greatly suspect "the fallacy of references" in most English (and some German) writers, where the foot of the page is crowded with a host of authorities; but we have never found reason to question Mr. Grote's good faith in this matter, and we incline to think that he has actually consulted almost every passage to which he has made a reference.

The main defects of Mr. Grote's History are its weak scholarship and its strong party-spirit. Its first idea was conceived, as we are told in the Preface, "at a time when ancient Hellas was known to the English public chiefly through the pages of Mitford;" and, consequently, at a time when it might naturally have seemed necessary to counteract the influence of one party-history by another of the opposite complexion. Mitford's strong aristocratical leanings, his unfairness, and misrepresentations of the popular cause and its leaders, which infuriated the young Liberal and drove him into authorship, naturally called forth and excused to the writer a democratical leaning equally strong, and at least an equal license of unfairness and misrepresentation. It is as a thorough-going partisan that Mr. Grote has thrown himself into the historical arena, bent on dealing blows right and left to those of the opposite faction, while he liberally extends a helping hand to all the hard-pressed and sorely wounded of his own side. How lightly and gently does he touch the fact (vol. iii., p. 141) that it was Athens, and Athens under Clisthenes, which set the example of calling in the Persians to bear a part in the internal quarrels of the Greek states! How scornfully does he lament the invocation of similar aid by Sparta at a later time (vol. iv., p. 251), when there was this precedent to justify it! An amiable anxiety to cleanse the reputation of democratic leaders from all stain leads in one place to the adoption of a conjectural emendation as the certain text of an author, without any allusion to the doubt-

fulness of the assumed reading; (*) in another, to an entire rejection of all authoritative statements on the subject, and the reconstruction of a character on grounds of pure imagination and hypothesis (see vol. iv., pp. 354—358, and 560—568). A less amiable wish to damage the reputation of an antagonist, and at the same time to put an inconvenient witness out of court, causes the misrepresentation that Thucydides, the historian, was absent from his post of duty at an important crisis (vol. iv., p. 503), when he was really within his province, and may, for aught we know, have been taken by important public business to the point which he was visiting. So Nicias, Antipho, Aristophanes, and Socrates have scant justice done them, because they were aristocrats—even the judicial murder of the last-named being palliated (vol. vi., p. 182), because forsooth of his "marked and offensive self-exaltation."

Mr. Grote's weak scholarship less seriously affects his history than might have been anticipated. In these days there are so many helps to the moderate scholar, that such a person, if he will only submit to be guided by commentators and interpreters, may engage in important works based upon the classics, and carry them through very creditably. This has been Mr. Grote's course in the main, and hence his history is in the main fairly trustworthy. Unfortunately, however, Mr. Grote was deficient in that branch of knowledge which Socrates thought of so much importance, the knowledge of what one knows and what one does not know—and he consequently ventured in numerous instances to quit his guides, to differ from their interpretations, and even openly to combat them. It was here that he displayed his own weakness, and laid himself open to the merciless thrusts of his antagonists, who asked the question—"Thucydides or Grote?" with terrible force and pertinency. Mr. Grote's reputation as a scholar never recovered from the trenchant attacks of Mr. Shilleto; and in an appendix to his seventh volume he was forced to make admissions, in answer to this attack (as well as to more friendly communications from other Cambridge scholars), of a very damaging character. In three cases out of four, where his translations were objected to, he yielded the victory without a struggle; in the remaining cases (to use Mr. Shilleto's words) he "attempted to justify himself by lengthened notes, which aggravated the original blunder."

We had hoped that the "new edition" recently announced by Mr. Murray, while it gave us a work, truly valuable in spite of its defects, in a cheaper and more compressed form, would also have given it "corrected and improved," according to the announcements which we used to see in old days upon title-pages. We regret to say that this expectation is disappointed. We have an edition of the work, printed in a good business-like type, as convenient in form as such a long work can well be made to be, and accompanied by very much better maps, as well as by more numerous and more finished plans than originally illustrated it, but we have nothing like a satisfactory revision of the original text and notes; nay! we have not even a correction of one half of the mistakes long ago acknowledged by the author. For instance, we observe, that in p. 110 of vol. iii., the old explanation of *δοῦλοι μέτοικοι* keeps its place, though it was given up as untenable at least as far back as 1855 (see the appendix to the original, volume vii., p. 570, third edition); that, in p. 373 of the same volume, the ships of Xerxes' bridge across the Hellespont are still said to have been moored "with their *stems* towards the Euxine, and their *heads* towards

* The passage in question is Herod. v. 69, where Mr. Grote, following a conjecture of Schweighauser, reads *τὸν Ἀθηναίων δῆμον, πρότερον ἀπωσμένον πάντων, τότε πρὸς τὴν αὐτοῦ μοῖραν προσεθήκατο*, without noticing that the MSS. have either *πρότερον ἀπωσμένον, τότε πάντα*, or *πρότερον ἀπωσμένον, τότε πάντων*. The difference in meaning is, that in the one case Clisthenes is said to have "disbanded the democratic party till he could not do without it," while in the other the popular party is merely represented as "previously deprived of all rights."

the *Ægean*," though this "nautical inaccuracy" was admitted and apologized for at the same date; that, in p. 387, there is still the omission of five names from the list of nations composing the army of Xerxes, and the substitution of a wrong name for a right one, which were acknowledged to be errors in the same appendix; that, in p. 515, the statement is still made that a silver-footed throne belonging to Mardonius was preserved at Athens in the acropolis, though Mr. Grote has allowed that the throne in reality belonged to Xerxes; that, in volume iv., p. 61, a translation of a passage of Thucydides still remains, which has been confessed to be erroneous; in pp. 191, 192, an important chronological misstatement, allowed to be such (Appendix, pp. 572-574), keeps its ground; in p. 412, a false criticism of Poppo, Göller, and Arnold, abandoned by the critic, remains untouched; and, in p. 459, another mistranslation remains, which was admitted to be without authority, and was, therefore, not to be pressed. Nor has the reader of the new edition any power of correcting these errors for himself from other parts of the work; for the appendix in which they were acknowledged is suppressed. So are the two appendices in reply to Colonel Mure, which formerly stood at the close of the second volume, and which certainly seemed to us to involve a modification of statements previously made—statements that are now repeated, without correction or modification, as if the pressure of the controversy had not compelled any concession.

Of course, when the admitted errors remain in so many instances uncorrected, it would be idle to expect any general weeding out of those numerous little mistakes—spots in the sun, let us call them—which are sure to attach to any great work on its first production, but which, being pointed out by critics, ought gradually to disappear as time goes on and edition succeeds to edition. If it were not for the existence of such elaborate replies as the appendices above noticed, one might almost suppose that Mr. Grote did not read critiques upon his "History." Blemishes, noticed again and again by writer after writer, still disfigure the work, which has really scarcely benefited at all by all the criticism whereto it has been subjected. We are still told Agnon founded Amphipolis (vol. iii., p. 153; vol. iv., p. 496; vol. v., p. 379), though the sarcasm of Mr. Shilleto ("Why does Mr. Grote ignore the aspirate? In an ordinary member of Parliament for the city of London this might be excused," &c.) might, one would have thought, have produced in less than ten years' time the emendation of Hagnon. Thucydides is still made (vol. iv., p. 330) to write *ῥῆας*, a form which neither he nor any other Attic prose-writer ever used. *Ἐκτεῖνον* (*ib.*, p. 381) still puzzles the curious in accents. Kaister (vol. ii., p. 395) astonishes geographers. The student of Median history learns to his surprise that the Medes had seven tribes (*ib.*, p. 414) instead of six, as he had always supposed, and that the "seven distinct fortified circles in the town of Ecbatana, coinciding, as they do, with the number of the Median tribes, were probably conceived by Herodotus as intended each for one tribe"—though Herodotus makes the tribes six (i., 101), and says that the seven circles enclosed the palace only, and that the whole people dwelt outside the outermost (i. 99). The comparative philologist, fresh from his Grimm, hears with some incredulity that the Scythian language, so far as it is known to us, "does not tend to aid the Indo-European hypothesis" of that people's ethnic character (vol. ii., p. 424). Those who have read their Herodotus before taking in hand their Grote are startled to learn that the Persian tribes were eleven in number (vol. iii., p. 159), that the Carians made no resistance to Harpagus (p. 178), and that Semiramis, and not Nitocris, built the quays and the stone-bridge at Babylon (vol. ii., p. 471)! No doubt these are mostly "slips," like "the pronoun *εαυτός*," of the first edition (vol. vi., p. 281), which disappeared soon after it was noticed

by Mr. Shilleto. What we complain of is, that they are perpetuated in edition after edition, notwithstanding that we have seen most of them condemned by half-a-dozen critics in half-a-dozen different publications.

The few novelties which we have been able to discover in the present volume consist in the retrenchment of Appendices, which we regret; in the omission of some critical notes of very dubious character (see especially vol. iii., p. 387, vol. iv., pp. 384, 468, and 519), whereat we rejoice; in the adoption of a few improved translations (vol. iii., p. 113, vol. iv., pp. 491, 270, &c.) at the suggestion of others; and in the addition by the author, *proprio motu*, here and there of a new note, portion of a note, or appendix. These additions are not generally of much value. The most remarkable is an "Appendix" to Part II., chapter xlix., in which the author's original view of Phormio's second battle in the Corinthian Gulf is stoutly maintained as correct by very unconvincing arguments. A notice of recent astronomical calculations on the eclipse of Thales (vol. ii. p. 418), though we think it ascribes too much weight to the *present* views of astronomers, has more interest. An acknowledgment of the value of Mr. Layard's labours (vol. ii. p. 469) is graceful. Mr. Grote might be less chary of such acknowledgments to his fellow-labourers in various portions of the field of antiquity.

On the whole, while we cannot say that in the present edition students will find what they had a right to expect, an improved and corrected "Grote's History of Greece," we can recommend the work as convenient in form, moderate in price, well printed in a clear type, and accompanied by a set of excellent maps and plans. In this last respect especially the possessor of the "New Edition" will have a very clear advantage over purchasers of the work as it came out.

G. R.

COURT POETRY.

Leaves from our Cypress and our Oak. (Macmillan & Co.)

IN all that concerns the outside form and getting-up of a book the present volume is one of the most perfect we have ever set eyes on. The quiet olive-green cover, with sprigs of oak and cypress stamped in gilt thereon; the gloriously thick, rich paper, reminding one of Devonshire cream; the ample margins; the type, clear and brave enough to make old Gutenberg's ghost chuckle; the ingeniously quaint and admirably executed initial letters—really all this heap of good taste and cunning workmanship is so satisfying that we opened the volume a dozen times, handled it, laid it on our table, and contemplated it with exceeding satisfaction for days before we thought of reading the contents. An eminent publisher once abused a new book very roundly to Theodore Hook, admitting at the same time candidly, when questioned, that he had only seen the back of it. Whereupon the facetious Theodore dubbed him "the hind-quarterly reviewer." Had we remained a hind-quarterly reviewer, we should have had nothing but the highest praise to award to "Leaves from our Cypress and our Oak." Having read it, we are obliged reluctantly to admit that the jewel is by no means equal to its case.

The contents are a series of poems, varying in length and metre, beginning with the wail of the nation at the death of the Prince Consort, and ending with "A Song of the Bells" on the betrothal of the Prince of Wales. In the earlier pieces the sorrow of the Queen and of the nation is dwelt on under several aspects. The thoughts are very respectable thoughts, and the verses are reasonably good verses; but the former have neither depth nor originality enough to make any mark on our minds, and the latter want rhythm, and ring, and clearness. In the middle of the book, in a short piece entitled "The Thought," A beam of light is repre-

sented as straying from heaven and suggesting to the Queen—

Were all the earth with preaching marbles fraught,
Thy hand should rear some tribute to the dead!
Behold where last he sat!—rise, walk abroad—
The earth is filled with beauty, yea with God.

(Here, in passing, we must protest against the earth being "*fraught*" with marbles, and "abroad" being allowed to stand as a rhyme with "God.") Following out this "thought," the Queen is represented as planting an acorn, wet with her tears, in memory of the Prince, from which springs the Albert Oak. Under the shade of this tree the minstrel sleeps, and sees a vision of the future of England, full of all kinds of material and moral progress, when steam, "like spaniel meek," shall draw thousands of bales up hill—

And, high o'er-head, what pales the dreamer there?

Cleaving the thin, gray currents of the air—
Their broad wings whitening in the high sun's glare—
Were boat and barge, with banner floating free,
Flinging down streams of heavenly melody,
Like gala-day over some inland sea;

while a "pale-browed kingly band," the professors of "the College of the Albert Oak," discourse to the minstrel on the influence of the Prince's life on the nation and the world, showing how he

Speaketh to-day with Pentecostal tongue
Through knight-hoods nobler than ye yet have sung.

The "order of the oak" is established throughout Christendom, in which every member has some decoration from the oak.

The wand of undivided hearts is borne
By highest worth; by some the seed is worn;
The leaf by all, on Albert's natal morn.

The minstrel is wakened from his dream by a storm of bells, and then follows "The Song of the Bells," which ends the book. The bells ring—

Joy to all our new relations!
Peace and love among the nations!
Tell it—tell it, bells and voices!
O how the green old land rejoices!
Isles of Britain—British islands,
Cities, hamlets, lowlands, highlands—
Pict or Norman, Celt or Saxon,
May our souls, like figures waxen,
Fused in one, a common power,
Round the throne, a bulwark, tower,
Till the wrong, wherever written,
Pale, in the righteous might of Britain, &c.

We are, perhaps, scarcely fair judges of this concluding song, for the metre—we had almost said the jingle—of it reminded us irresistibly of a doggerel stave which we have often joined in as boys, known as "The good old days of Adam and Eve," of which the following specimen will suffice:—

Sing hey! sing ho! how can I but grieve, sirs,
For the good old days of Adam and Eve, sirs,
When bills were short, and credit shorter,
When from sound malt they brewed their porter,
When every soul, whether wise or ninny,
Was pleased with the sight of a good gold guinea, &c.

In short, in our judgment, the subject of this book was one which needed a real poet, if it were to be treated at all; and the author, though above the average of verse-writers, is not a poet. Nor does he make up by care, so far as this is possible, for his want of power; witness such botches as the following:—

And from her own warm hand, in that dear spot
Where last in God's free light the lost one sat,
&c.

Such a rhyme as this is quite unpardonable. Lastly, we must protest against the teaching of the book. We are not quite sure that we have gathered the sense of the longest of the poems—"The Widow and her Mite;" but it appears to us to be holding up the sorrow of the Queen as something differing from, and more than, common sorrow; and indeed the tendency of the whole work is in the same direction. Now against any notion or

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teaching of this kind we must most emphatically protest. What has so moved the nation in the Queen's great affliction is, that she has just borne it as the humblest, true woman of her subjects would have done; showing the very same, and not different qualities of heart; in all her strength and in all her weakness proving her sisterhood to the poorest widow who mourns, in London alley or northern pit-village the sudden loss of a husband cut off in the prime of life and strength. This is precisely what it will do the nation good to keep always freshly in mind. No doubt it must be very hard to do so while writing Court poetry; but then why write Court poetry?

T. H.

THE POLISH CAPTIVITY.

The Polish Captivity. An account of the present position of the Poles in the Kingdom of Poland, and in the Polish Provinces of Austria, Prussia, and Russia. By Sutherland Edwards. (Allen & Co.)

IF, as the Polish leaders maintain, their object was to place the intolerable miseries of their country solemnly on record, and to force the discussion of their interests on Western Europe, the present insurrection cannot, whichever way the tide of battle turns, be said to have been in vain. It is the protest of desperate men, to whom life is no longer valuable, and who strike one more wild blow in the hope that either some lucky chance may befriend them, or, in case of failure, that the tragedy of their suffering may arrest the notice and provoke the interposition of the civilized world. Notoriety, if not success, has been already achieved. Every poor lad now lurking in the Lublin forests, or rushing, scythe in hand, against the Russian dragoons, knows that neither victory nor defeat will fail to help his cause, that sympathizing on-lookers in every direction are wishing well to his attempt, and that the brutal Cossack who burns his cottage, and bayonets his wife and children, or shoots him down on the hills like a dog, is but helping to demonstrate the very truth for which he and his colleagues are contented martyrs. The hopelessness of the experiment which the Treaty of Vienna set on foot is now proved beyond the possibility of cavil. For nearly fifty years it has been tried; every possible modification has been adopted; we have seen the visionary liberalism of the first Alexander, the settled brutality of Nicholas, the angry and violent repression of his successor—and all alike have proved utterly abortive. The fragments of Poland, on which the partitioning powers seized with so unscrupulous an avidity, still defy every process of assimilation. They have swallowed her, as Rousseau said, but they will never digest her; nor have the equivocal and hesitating arrangements of Vienna done any thing but prolong the evil, and stave off the hour of restitution. That treaty granted just enough to provoke the appetite which it failed to gratify, and to make the concession of something more, sooner or later, inevitable; it preserved nationality, but it put in the power of either Russia, Austria, or Prussia to submit the national cause to a thousand humiliations; it preserved the cherished dream of independence, but forbade it to be more than a dream; it put the difficult task of organizing a constitution into the hands of three rulers, who were each absolute despots at home, and who had neither the taste nor the power to govern a free people acceptably. All of them failed; and if Russia is just now the most conspicuous failure of the three, she has at any rate the merit of having, in the first instance, tried more sincerely than either of the other two powers, to make the promised constitution a reality, and to win her new found subjects to a loyal submission. Mr. Sutherland Edwards gives an interesting account of the various fortunes of the Poles under their several proprietors; and he leaves no doubt as to the earnestness of the Emperor Alexander's intentions, and the enthusiasm with which he set about

realizing his "favourite project" of a Polish constitution, embracing not only the duchy itself, but the outlying provinces incorporated in the Russian Empire. His language to the Poles in 1815 sounds like a dismal satire upon all that his successors have succeeded in accomplishing. "A constitution," he said, "appropriated to your wants and your character; the preservation in public enactments of your language; the restriction of public appointments to Poles; freedom of commerce and education; facility of communication with those parts of ancient Poland which are subject to other powers; a national army; a guarantee that every means will be taken to perfect your laws; the free circulation of enlightenment in your country—such are the advantages which you will enjoy under our rule and which you will transmit as a patriotic legacy to your descendants." Very different was the spirit which breathed in the reply of Nicholas, when twenty years later he visited his Polish capital for the first time after the rebellion of 1831. The municipal officers of the town waited upon him with a conciliatory address, but the stern and angry soldier cut them short at once. "I know the contents of your address," he said, "and to spare you a falsehood, I do not wish to hear it. Gentlemen, I want deeds, not words. You have to choose between two courses—either to persist in your illusion of an independent Poland, or to live tranquilly and as faithful subjects under my government. If you persist in cherishing your dreams of distinct nationality, of Polish independence, and all such chimeras, you can only draw down great misfortunes upon yourselves. I have erected the citadel here, and I declare to you that at the slightest disturbance I will reduce the town to ashes. I will destroy Warsaw—and I am not likely to build it up again."

The deeds of Nicholas were as vigorous as his words: with iron heel he trod out the faint embers of rebellion, and for the rest of his life the captured city bent in passive endurance beneath his yoke; but the dream that submission implied content, or that irresponsible despotism had carried its point, was rudely dispelled by the outrages that two years ago made the "order that reigns at Warsaw" once more a bye-word for the worst sort of military excesses. Mr. Edwards enables us to understand the intense dislike which has grown up between Poles and Muscovites, and which, of course, with every new outrage tends more and more to become a religious tradition: a few walks about Warsaw, he says, are enough to convince one that Russia has no notion of conciliating her subjects, or of allowing them to forget that they are a conquered race. In the principal square, for instance, zealously guarded by a post of soldiers, stands a monument to certain Polish generals who refused to join the insurrection in '30, and were accordingly assaulted by the mob; of course, a mere menace and insult to a population which looks back to that era with affectionate regret. On all the fields of battles where the insurgents were defeated, trophies have been raised; near the field of Wola is a little chapel, where, at the close of the action, Sowinski, the general, swore a handful of troops upon the altar to fidelity, and made a last desperate stand. The chapel was stormed, Sowinski himself fell at the altar's foot, and the garrison was put to the sword. So ever since the chapel has been left as it appeared after the fight; sixty cannon-balls are sticking in the walls, and a judicious mixture of black and yellow paint brings them into fine relief, and impresses the worshipper, no doubt, with a due thankfulness for the tender mercies of a paternal administration. This sort of thing, carried out systematically for many years, is enough, apart from more serious grievances, to tease a high-spirited nation into madness. The feeling of detestation is, Mr. Edwards thinks, ineradicable: "A Polish professor once told me that he had seen a whole class throw down their books at the feet of a lecturer who had

ventured to praise the enterprise of the Russian Government in some matter totally unconnected with Poland." Boys at school, who are taught that the happiness of the Poles, previous to 1830, was "unexampled in their previous history," make a point of forgetting the unpalatable lesson the instant they get home. Russian books are not to be bought at the libraries, Russian conversation is nowhere to be heard. With society in this state, concession will, of course, only strengthen resistance, "No measures of favour or conciliation," so wrote Lord Heytesbury thirty years ago, and so the facts of to-day seem to repeat, "would ever reconcile the higher classes in Poland to Russian dominion."

Disfigured as Mr. Edwards' volumes are by irregular arrangement, and by that habitual neglect of historical perspective, to which journalists are so especially liable, they will prove a very welcome addition to our stock of knowledge on a subject about which it is far easier to be rhetorical than distinct. He has collected a number of state-papers which illustrate the deliberate perfidy of Frederic and Catherine, the distinct obligations of all parties to the Treaty of Vienna, the position assumed by the English Government with regard to the utter abrogation of that treaty, and the merciless severity with which Nicholas crushed down his insurgent subjects. Lord Palmerston certainly used stronger language in 1831 than he does in 1863; but he may reasonably enough object to reiterate an expostulation which he has been addressing to a powerful neighbour for the last thirty years without the least result. Whatever may be "the obligation" as regards ourselves, there can, we should think, be no doubt that the Treaty of Vienna, taken in connection with recent events, binds all contracting parties to consent to a readjustment of its impracticable machinery; and it is probable that both Austria and Prussia are sufficiently alarmed at the advances of their too powerful neighbour not to acquiesce very readily in any plan by which they might, while relieving themselves of a semi-rebellious province, raise up some really adequate barrier against Muscovite incursion. Russia, too, might remember that in the Crimean War the discontent of Poland kept 100,000 of her troops from the scene of action, and that Austria can never be her friend while the Russian outposts at Warsaw are within 180 miles of Vienna. As in the last rebellion, so now, the Austrian court is believed to approve, if not connive at, an outbreak, which for the time at least paralyses all action from St. Petersburg. Conscience too, though silenced so long, may once more assert its claims. "Tell the Count," said the Emperor, when Count Zamoyski, in 1830, came on behalf of the insurgents to Vienna, "that I feel I am about to appear before the Great Judge, and that the possession of Galicia weighs upon me like a crime; I would willingly give it up, but not to Russia. To an independent Poland I would give it up with joy." Equally decisive was the response of the Archduke John to the Galician deputies in 1848: "My grandmother and the king of Prussia, Frederick II., in partitioning Poland committed a fault: this partition has been a great misfortune for all Europe. From that moment peace and loyalty disappeared, and the traffic of nations commenced to the injury even of the rulers themselves. The partitioning powers can never enjoy in peace these strange possessions. The existence of Poland is something natural and indispensable." The Provisional Committee now sitting at Warsaw could desire no better statement of their claims; and we sincerely trust that the papers which Lord Palmerston has promised at no distant date to lay before the House will leave room to hope that a policy so barefaced in its injustice, and so disastrous in its results, may be at length abandoned; that Russia may desist from an experiment which for half-a-century has proved so conspicuous a failure; and that Western Europe may for the future be spared the sickening recital of atrocities

4 APRIL, 1863.

with which the "Polish Captivity" has rendered us unhappily familiar, but for which we might certainly look in vain for a parallel in any other civilized community.

THE LIFE OF SIR JAMES GRAHAM.

The Life of Sir James Graham. By T. McCullagh Torrens. Vol. II. (Saunders, Otley, & Co.)

MR. TORRENS'S second volume does not seriously modify our impression either of his book or his subject. There is the same deficiency of private or special information, the same want of conception of Sir James Graham as an individual man, the same under-current of restrained, or even repudiated, yet visible dislike, so unusual in a biographer. Sir James Graham remains what he has always appeared to us—a Scotchman in grain, without the Scotch geniality; a hard, capable man of business, with some statesmanlike thoughts, immense information, and an overweening consciousness of his own rightful place in the political system. The only difference is that, the narrative being complete, the public facts of his life all recorded, it is possible to do what Mr. Torrens has not done, and suggest the connecting links of character, the general merits and defects of temperament which may account for Sir James Graham's otherwise inexplicable success and failures.

He was—we submit it as a suggestion rather than as an exhaustive analysis—a man rather more able than he was believed to be, wherever his ability was not marred or destroyed by his total lack of sympathy with other men. He loved his family and a few friends, and he had a keen insight into the general character of the nation; but it was the insight of an observant spectator only, and failed him whenever the motive power to be ascertained was an internal feeling and not an external fact. This was the secret of his frequent ill-success in the House, of his discreditable failure in the matter of the Scottish disruption, of his feeble defence in the letter-opening question, of his want of tact in all matters connected with the Catholic Church, and to a large extent of his fall during the Crimean War. For his hard arithmetical capacity, his power of disregarding his subordinates, his hatred of extravagance, and his uncompromising love of method he had during his life full credit. Hereceived, indeed, more than he deserved; for it is still doubtful whether his unsparing reductions in the navy did not deprive that arm of its vigour, whether the country had not in the Crimean War to spend millions, because Sir James Graham had insisted on saving some few hundreds of thousands. But there was another quality in his mind for which he did not obtain equal credit, and that was his prescience. It was of a curious kind, being altogether one-sided; but, so far as it went, it was, as we shall show, a very genuine power. Partly from the somewhat gloomy imagination found in most men of his race and birthplace, partly, we suspect, from dyspepsia—he disliked and avoided eating—he was apt to take a very gloomy and "forecasting" view of affairs; and when he had sufficient facts, and those facts were independent of human sympathy, this view was very often strangely correct. He was, for example, one of the very few men who comprehended the full effect which the potato famine must produce upon the Corn Laws, and much of his conduct in that matter was guided by his forebodings as to the extent of the suffering and discontent that failure must inevitably produce. He saw only too clearly the effect of the last war in China upon our national policy, and the hunger for excitement kept up by that and similar expeditions. This letter, again, written in 1849, would not have disgraced the sagacity of De Tocqueville, and is altogether above the grasp of mind usually conceded to Sir James Graham:—

Netherby, 22nd November, 1849.

MY DEAR SIR,—Sir Robert Peel has forwarded to me, in compliance with your wish, the two letters which I now return. I have read them with pain-

ful interest; and I am obliged to you for the opportunity of considering a subject, which is so difficult, presented in so clear a light. The approaching danger which threatens the loss of our American Colonies is only too apparent: the remedy proposed is much more doubtful. It is quite certain that the national character of the British Parliament would be annihilated by a large infusion of the colonial element; it is uncertain whether the change would avert the evil which it is intended to cure; and if this be the balance of the odds, I would rather run any risk than destroy the British House of Commons with our eyes open. It is possible that some of our Colonies may have grown to the "bone of unwhoredom," and may assert their independence. Real statesmanship will be required to break the shock of this disruption, and to secure an amicable separation, without the scandal of an open quarrel. This emergency may be approaching, and may, perhaps, become ultimately inevitable; but by management it may be stayed off for a time; and, in the present position of affairs, both at home and abroad, to gain time without further change is the triumph of political sagacity. The United States have also their own internal difficulties. The question of Slavery, as their territory is enlarged in the South, becomes every day more urgent and embarrassing; and if we are in danger of losing our Colonies, the dissolution of the Union itself is not less probable. Every day teaches us, more and more, that in politics long-sighted views are generally fallacious. He is the successful statesman who seizes opportunities as they arise and bends them to his purpose and to his will. The current of events may be directed, it cannot be turned.

I am always yours very faithfully,

Joseph Sandars, Esq.

J. R. G. GRAHAM.

And, so thinking, he never gave way to the conviction, then so general, that Canada must ultimately be included in the United States. But this prescience failed him the moment human feeling entered into the calculation. He could tell to a nicety the way in which opinion within the House would sway, could prepare and offer at the critical moment the exact piece of information required by the debate, could tell to a shade how far every fraction of each party would be influenced by its interests, its political antecedents, or its responsibility to particular constituencies. But to the day of his death he never understood the personal dislike of which he was the object. He never could comprehend that to govern free men the ruler must have qualities other than a love of justice, clear sense, and eloquence—that there is such a thing as feeling, or that a constitutional statesman needs a following, who can be kept together only by their trust in their leader's heart. Sir James Graham had one, or his family could not have loved him; but he had no broad sympathies. Cased in the affection of an interior and very small circle, as in a mental great-coat, he regarded the crowd outside with a slight contempt for their visible desire for warmth. He did not need it, and why should they? He regarded them as pawns in the game, and was disposed to serve his country after this fashion:—

He would listen with mingled amazement and amusement to some marvellous romance of pseudoscience from the lips of a chemist or an engineer, put a quiet question or two, without dropping a hint of the impression it had made on his mind, just to fix the empiric irretrievably with his pretentious imposture; and then spend half the evening reading up, to be ready to cross-examine him the next day, which he did with a tone and air of calm superiority and scrupulous politeness that often excited the envy and admiration of the less finished practitioners who sat on the other side of the table.

Very useful, we dare say, and work which has to be done—only then it should be done without enjoyment in the doing of it. The surgeon is none the worse operator for liking to watch agony; but the patient will not make a personal friend of him. Thus he failed to avert the Scottish disruption almost entirely from want of sympathy. He could not believe, any more than Sir Robert Peel, that a great body of ministers would fling up their stipends rather than endure unrestricted lay patronage, and listened to all representations "with a frigid sceptical air" too often assumed by all men in power—but in him habitual. So in the Post-Office inquiry. Mr. Torrens has told

this story with some skill—with a frigid and annoying, but still perfectly justifiable reliance on the bare truth. Sir James had, in the exercise of a power used by his predecessors ever since the Revolution, opened certain letters, a good many from foreign governments, and some to exiles—notably, those addressed to M. Mazzini and Captain Stolzman, agents of the Italian and Polish revolution. He used the information so obtained to warn two great personages on the continent of danger to their lives; but without indicating the source of his information, and without endangering the safety of any individuals. The public, however, unaware of this dangerous power in the executive, and imagining the sanctity of letters complete, were startled, and called through Mr. Duncombe for an explanation. Sir James haughtily told the House that he had acted within his legal power, and that it was not "for the public good to pry or enquire into the particular causes which called for the exercise thereof." That was in itself a reasonable answer, being in fact a demand for the confidence without which no minister could exercise any of the more delicate of his functions. But he failed to perceive that it was no answer at all to a public boiling over with undefined suspicion; that his policy as a statesman was to soothe irritation as well as expose its groundlessness. Accordingly, all England believed him guilty of selling the exiles to purchase favour at absolutist Courts; and the storm rose so high that he was at last compelled to yield and appoint a secret commission. That commission, selected from among his opponents, entirely exonerated him, and justified his action so completely that future Home Secretaries were enabled to retain the power, without question; but the public confidence in Sir James Graham never revived. In his action, again, in the matter of the Irish Church he contrived to offend all parties alike. His bias on the matter was not unjust. He believed the Irish Church to be a part of the constitution; but he always allowed that it was the Church of a minority, and was not unwilling to endow the Catholic priesthood and raise their bishops to an equality with those paid by the State. Yet the Catholics would not trust him; and an expression of his that "concession had reached its limits" was for months the watchword of Catholic faction. The truth was that he felt the injustice of refusing salaries and position to the clergy of the Irish majority; but with the sense of insult, of being governed as a subject-people instead of as a portion of the empire, he could not and did not sympathize. From beginning to end of his career he fought for the people, even when, as in the case of the Corn Laws, it was not his interest to do so; but he fought because he perceived danger ahead, or had imbibed an intellectual conviction of the justice of the new claim, not because he sympathized with the petitioners. We cannot recall, and his biographer does not quote, a single sentence of hearty, cordial, popular feeling—a word indicating that he realized the emotions of those for whom he contended. He saw their interests, never rejected their just claims, never denied their right to make opinion executive; but he did not feel with them, or any other class. He was not, indeed, an aristocrat. Early in life he had desired to sell his estates and turn banker; he refused a peerage; and, in 1855, when Mr. Hayter read out the minor ministerial list, he was heard to mutter audibly, "What! another lord;" and many of his prejudices were strictly those of the middle class. But he had from his own nature that aristocratic hauteur which other men have from caste feeling, and which Sir R. Peel had from a mixture of shyness and reserve, and it destroyed his influence, and created a permanent misapprehension as to the springs of his action.

Mr. Torrens has related the story of his public life clearly and well, without tediousness, and with a most pleasant absence of

affectation; but it is left for some other hand to describe the secret mind and real aspirations of Sir James Graham. He will not have an easy task. The Knight of Netherby was haunted through life by the doubt of all gloomy men—"What shadows we are, and what shadows we pursue;" yet in his will he bequeathed his papers under the special restriction that his executors should destroy them all, or, reserving them, should use them only with "due regard to my memory"—a restriction which, if not fatal to truth, is fatal to the public belief in its completeness.

DALGLEISH ON ENGLISH COMPOSITION.

English Composition in Prose and Verse, based on Grammatical Synthesis. By Walter Scott Dalgleish, M.A., Edinburgh, Vice-Principal of the Grange House School. (Edinburgh: James Gordon.)

OF all the subjects that a man can be called on to teach, we believe English composition to be the most puzzling, and the one in which the least help can be got from text-books. In a moment of confidence and good-nature you promise to take a friend's class in this terrible subject; he goes out of town; and, as the two hours draw near in which you are to meet his pupils, the utter helplessness that you feel as you gasp out "What on earth am I to say to the men?" would be amusing if it were not humiliating in the most painful degree. The solemn "No, I did it once; I'll never do it again" of an able reviewer to a suggestion that he should take a composition-class for one evening is deeply impressed on our mind. But "Dalgleish to the rescue!" must be our cry now. Synthesis is to solve all difficulties. That is to say, you are to take a sentence to pieces, put it together again, and the thing is done; at least, the scheme is started. Finding such a sentence as this, "Cæsar, taking advantage of an interval in his Gallic wars, invaded Britain with two legions in the year B.C. 55," you, the teacher, are to analyse it into its

Elements:—

- a. Cæsar invaded Britain.
- b. The invading force consisted of two legions.
- c. The invasion took place in the year B.C. 55.
- d. Cæsar took advantage of an interval in his Gallic wars for the expedition.

And then you are to require your pupil to turn it into its original form. We think the plan sensible, because it follows the workings of the first writer's mind; it makes the pupil look at a set of simple statements of facts, and then consider how best the statement of all combined can be introduced into a hearer's mind, how most the friction of the vehicle of the idea can be diminished so that the contents may occupy the whole attention of the auditor. At his very first step the pupil's powers of condensing the elements of a sentence, and putting the result in clear and forcible language, are called out. The second step is "the selection of words;" and here Mr. Dalgleish gives good rules, but they want more positive illustration by good examples. Then he comes to "Paraphrasing;" and he—as others do—seem to conceive that a student's power of composition is improved by turning Tennyson's

I envy not the beast that takes
His license in the field of time,
Unfettered by the sense of crime,
To whom a conscience never wakes,

into this thing, from the *Poetical Reading Book*, p. 7, note:—

I do not esteem as of any value the mere gratifications of passion where no moral feelings of divine law and personal responsibility are blended.

This paraphrasing usually means, "When a great poet has expressed a thought in the best possible way, let the pupil or the teacher do it in the worst possible way." If it could be turned into "Put this concrete into the abstract" (or *vice versa*), like Shakespeare's turning the old poet's "Well fights who well flies, saith the wise," into "The better part of valour is discretion," some good might

come of it; but the ordinary desecration of noble passages by this paraphrasing process is wholly—well, to be condemned. Mr. Dalgleish's Part II. treats of the Structure of Paragraphs in Narrative, Descriptive, and Reflective Writing; and of Summary or Précis Writing—which is very well done. In Part III., on the *Structure of Themes*, he insists most wisely on the absolute necessity of a skeleton for your theme; and that means a clear notion of what you have to say, and in what order you are to say it. Part IV. is taken up with Composition in Verse; which, as Mr. Kingsley has said, every one ought to write as training for prose. The names founded on quantity are rejected; good examples are given from Scott, of the same narrative in prose and verse; and the directions are sensible and practical. On the whole, we are bound to say that Mr. Dalgleish's book is the most rational and useful-looking book on the subject that we have seen. It is composed with a special view to the Civil Service Examinations, is well printed, very cheap, and very comprehensive, including even directions for correcting the press, and will be useful to a very large class of students. F. J. F.

FORTUNE'S JAPAN.

Yeddo and Peking. A Narrative of a Journey to the Capitals of Japan and China, with Notices of the Natural History, Agriculture, Horticulture, and Trade of those Countries, and other things met with by the way. By Robert Fortune. (Murray.)

JAPAN has been described by travellers, diplomatists, naval officers, and commercial men, as well as by a bishop and missionaries; here we have the impressions made by that country on the mind of an accomplished florist. Mr. Fortune's works on China are well known; they have a charm in them due to the peculiar character of his intercourse with the Chinese, and the present volume is as agreeable as its predecessors. The love of flowers is a passion in China and Japan, and accounts for the kindly and intimate reception which greets our author wherever he is known to travel with the sole object of examining, purchasing, and transplanting them. He walks through a town; and, if he sees glimpses of a peculiarly ornate bit of a back-garden through the open doorway of a house, he requests admittance without hesitation, and admires, and criticizes, and finally begs or buys slips of the shrubs he most covets, after spending a very pleasant hour with its owner. If he is asked to dinner he accommodates himself in true traveller's fashion to the customs of his entertainers. When they use chop-sticks, his Chinese experience enables him to use chop-sticks also; and he philosophically remarks that these are the means whereby 400,000,000 of the earth's inhabitants feed themselves. The consideration is novel. It seems to us on reflection that mankind may admit of a tripartite division, into feeders with the aid of their fingers, their chop-sticks, and their forks, and that the numbers in each of these three great divisions are pretty similar. To resume our catalogue of Mr. Fortune's happy methods of winning the favour of both the Chinese or the Japanese, we learn that the children are enlisted in his favour by coppers and thanks. They hunt the land for him like packs of intelligent truffle dogs, grubbing up the roots he encourages them to look for. Besides this, he has an eye to lacker work, and evidently enjoys a bargain; in short, what with the simplicity and harmlessness of his pursuits, and the geniality and enterprise of his nature, our author has obtained a view of many features of domestic life which are hidden from ordinary travellers, and has gained an experience in his six months' stay in Japan, sufficient to make us look upon his book as a real addition to our knowledge of that loveable country.

A large portion of the volume is, however, a re-statement of what we already knew from other sources. Even this part is acceptable, for it corroborates the truth of

the popular idea of Japanese civilization and scenery to hear the same tale of praise repeated in almost the same shape, by writers who estimate these matters from different points of view. Mr. Fortune's creed seems to be that Japan would be a charming place for a residence, if it were not for the Daimios and their armed bands of idlers, who infest the capital and render it dangerous. The inns are conducted on a principle which must be truly delightful. He never wearies of describing the pleasures of them. Thus he goes to one called "The Mansion of Plum-trees," where "the young girls of the house, kneeling in front and on each side of me, poured out my tea, and begged me to eat of the cakes and fruits, while one of them busied herself in taking the shells off some hard boiled eggs, dipping them in salt, and putting them to my mouth." He says he knows the main object of all this civility is to bring custom to the establishment, and to extract coins from the pockets of the traveller; but he insists that there is much gratification in a kind reception, and that it is not worth while to look too closely into the motives of those who give it. The morals of the Japanese are scandalous when judged of by an Anglo-Saxon or Teutonic code; but, for all that, we are assured that neither vulgarity nor shamelessness ensues from their unrestrained manners, and that girls who have begun life in a way that would lead to utter degradation and ruin in England are none the less capable of becoming esteemed wives and affectionate mothers in Japan.

Mr. Fortune is astonished at the vast amount of uncultivated land seen in his journey, and ascribes it, in part, to a natural infertility of the soil, and, in part, to a sparseness of population in the country districts. He is deeply impressed with the picturesque beauty of the bushy heights and the ever changing scenes that have given such renown to the inland sea of Japan; yet he does not consider the soil of its coasts to be rich. With the exception of little patches of terraced-work near the sea, the ground seems never to have been touched by the hand of the agriculturist. Rocks of granite and clay-slate, with patches of red barren earth, are seen everywhere among the scanty and stunted fir-trees. The beauty of the shores of the inland sea consists in its rugged and romantic hills and valleys, combined with the towns and villages nestled in its peaceable coves, surrounded with rich gardens on made soil, and patches of ornamental culture. He judges of the scantiness of the rural population of Japan by the small number of trading-junks and fishing-boats, which contrast with the swarms that are seen in the highways of commerce in China. The bustle of trade is absent from Japan; a shopkeeper consumes his time in small and tedious bargains, whilst the Chinaman deals promptly on a large scale. The exigencies of commerce in China are such as to have created a commercial morality far superior to that yet developed among the Japanese. It seems that, notwithstanding the enormous size of Yeddo, and the multitudes who are packed in other important towns, the length and breadth of Japan is very incompletely filled with population.

The doings of the Japanese are a matter of interest to the imagination; but the floral spoils of Mr. Fortune will have a close relation to the pleasures of our every-day life. He has brought numbers of flowers, shrubs, and trees; and it will be strange if many of these inhabitants of a climate not very dissimilar to our own do not become prominent and useful additions to our English gardens. It is remarkable how many Japanese plants are already introduced into England with success—the walk in Kensington Gardens, which is thickly planted with shrubs on both sides, contains them in abundance, as is testified by the frequent occurrence of the word "Japonica" on their labels. We may, in passing, make a remark on these labels, which have been composed for the instruction of the British multitude, and are

therefore constructed to hold not only the Latin name of the plant, but the English equivalent in a line below. We have not an idea who the individual may be who has undertaken the translations, but we would venture to suggest a revision of some which are rather peculiar. For instance, we have seen *Rosa ferox* rendered by the English version of *fierce Rose*, and *Colletia horrida* by "The horrid-looking Colletia!"

The male *Aucuba Japonica* seems one of Mr. Fortune's most successful acquisitions. The female has hitherto been the only representative of the species in this country. It is found to thrive better than any other plant in London smoke; but, though brighter than a laurel, it is not especially gay, and is, of course, unfruitful. Now the male plant is covered with a profusion of great crimson berries, nearly as large as olives, hanging about it much like the berries on a holly-bush.

We may say, in conclusion, that horticulturists will find a vast deal of information, into which we cannot enter, to interest them in this book; and we doubt not that the less informed of the flower-loving public will also enjoy the fruits of Mr. Fortune's zealous labours and interesting journey.

THE CAMBRIDGE SHAKESPEARE.

The Works of William Shakespeare. Edited by William George Clark, M.A., Fellow and Tutor of Trinity College, and Public Orator in the University of Cambridge; and John Glover, M.A., Librarian of Trinity College, Cambridge. (Macmillan & Co.)

THERE is significance in the name of "The Cambridge Shakespeare," under which this new edition of the works of the poet has been advertised, and by which it will probably be known. That the accuracy of scholarship, the refined taste, the care for minutiae in combination with a spirit of general culture, which we naturally look for in men resident at a University, and which have exercised themselves heretofore in editing Greek and Latin classics, might find as congenial and as profitable work in the editing of some of our own English classics, has been a thought long present to many minds, and more than ever since English literature has come within the scope of academic philology. The precedent of Bentley's "Milton," to be sure, was not very hopeful. If one were to conceive the suspicion that the principles of editing and amending authors there exemplified were anything like the principles on which the Greek and Latin classics had been in general edited by University men, then faith in academic editing would be gone, and the conclusion would be inevitable, that the classics themselves had been gashed, and great reputations built on the butchery. But Bentley's "Milton" is a unique phenomenon. Neither Bentley nor any other University man ever habitually edited in that way. Everything is in favour of the expectation that the editing of a thoroughly-trained Oxford or Cambridge scholar will be good editing, and this whether the author edited is ancient or English. In Mr. William Aldis Wright's recently published edition of "Bacon's Essays," at all events, we have a specimen of what may be called consummate English editing by a Cambridge man. Of recent English editing by Cambridge men, on a much larger scale, and on different principles, the great standard edition of Bacon's whole works, which bears Mr. Spedding's name in chief, is a well-known example. And now we have a Cambridge Shakespeare, also peculiar in its kind. It was in the spring of 1860 that Mr. W. G. Clark, the Public Orator of the University of Cambridge, and Mr. H. R. Luard, now the Registrar of the University, put forth a feeler on the subject, in the shape of an act of "Richard the Second," edited as they thought it should be, together with a preface explaining their views, and requesting suggestions. Their scheme of a new edition once approved of, "it was thought that Cambridge afforded

facilities for the execution of the task, such as few other places could boast of. The Shakespearian collection given by Capell to the library of Trinity College supplied a mass of material almost unrivalled in amount and value, and in some points unique; and there, too, might be found opportunities for combined literary labour, without which the work could not be executed at all."

The first volume of the work, so projected, has just appeared; and the remaining volumes, to the number of seven, are promised at intervals of four months. The editors are Mr. Clark and Mr. Glover, Librarian of Trinity College—Mr. Luard, who was originally associated with Mr. Clark in the undertaking, having, for the present at least, been obliged to relinquish his part, in consequence of his new duties as Registrar. But the editors have been assisted by Mr. Spedding, Mr. John Bullock, the Rev. Julius Lloyd, Mr. W. W. Williams, of Oxford, and Mr. W. Aldis Wright of Cambridge; and, in some degree, also by Mr. Archibald Smith, Mr. C. W. Goodwin, Mr. Bolton Corney, Mr. N. E. S. A. Hamilton, Mr. J. Nichols, Mr. Jourdain, Dr. Brinsley Nicholson, Mr. Halliwell, Dr. Barlow, Mr. Grant White, Mr. B. H. Bright, Mr. Henry A. Bright, and Mr. Bohn.

Prefixed to the present volume is a preface explaining the principles on which the edition proceeds. The following passage gives the general plan:—

The main rules which we proposed to ourselves in undertaking this edition are as follows:—

1. To base the text on a thorough collation of the Four Folios and of all the Quarto editions of the separate plays, and of subsequent editions and commentaries.
2. To give all the results of this collation in notes at the foot of the page, and to add to these conjectural emendations collected and suggested by ourselves, or furnished to us by our correspondents, so as to give the reader in a compact form a complete view of the existing materials out of which the text has been constructed, or may be emended.
3. In all plays of which there is a Quarto edition differing from the received text to such a degree that the variations cannot be shown in foot-notes, to print the text of the Quarto *literatim* in a smaller type after the received text.
4. To number the lines in each scene separately, so as to facilitate reference.
5. To add at the end of each play a few notes, (a) to explain such variations in the text of former editions as could not be intelligibly expressed in the limits of a foot-note, (b) to justify any deviation from our ordinary rule either in the text or the foot-notes, and (c) to illustrate some passage of unusual difficulty or interest.
6. To print the Poems, edited on a similar plan, at the end of the Dramatic Works.

This general plan of the work having been stated, the editors proceed more minutely to explain the rules they have followed in the preparation of the text: first, with respect to the *readings*; next, with respect to the *grammar*; then, with respect to the *orthography* or *spelling*; then, with respect to the *metre*; and, finally, with respect to the *punctuation*. We may indicate briefly what these are:—

1. THE READINGS.—For these, the text of the first folio is made the standard, save in the plays of which there are quartos older than the folio—which is the case with more than one half of the thirty-six. In these the variations from the first folio are generally adopted, after a scrutiny of each. Where the first folio is manifestly corrupt, and there are no such means of rectification from prior quartos, "some authority" is allowed to the emendations of the second folio "above subsequent conjecture," and, this failing, to those of the third and fourth folios, respectively; but the editors announce it as their experience that the power even of the second folio so to rectify the first is very small. Not until after this rectification of the first folio, on the one hand, by the older quartos, and on the other, by the three subsequent folios, and only on that irreducible residuum of obvious errors which still remains

to claim whatever farther means of rectification may exist, have the editors allowed the least play to the final agency then in reserve—that of conjectural emendation. But here they profess to have been sparing to the extreme of strictness. Only where an emendation is absolutely necessary—not where it would seem merely desirable, for the sake of better rhythm, or grammar, or sense—will they even seek for one, for their text, among those proposed; and, even where they seek for one, unless they find one that answers to their notion of "the only probable one," they prefer leaving the text as it is, sending the reader down to the foot-notes (where, at any rate, they always give the various readings and emendations worth giving) to choose for himself. Hence, though they have adopted in their text some of the conjectural emendations that have been proposed—and especially some of Theobald's, whose character as an editor they strongly defend—their use even of the most plausible emendations has been less, they say, than might be expected. (2.) THE GRAMMAR.—On this matter, virtually involved in the former, the editors thus express themselves:—"In general, we do not alter any passage merely because the grammar is faulty, unless we are convinced that the fault of grammar was due to the printer altogether, and not to Shakespeare." The reason assigned for this is two-fold; first, because, if Shakespeare committed a blunder, then that blunder, just because it is Shakespeare's, belongs to the world, and, at any rate, it is no part of the business of his editors to correct it; and, secondly, because what is bad grammar with us may not have been bad grammar in Shakespeare's time, and the preservation in Shakespeare's text of every particle of the disused Elizabethan or Jacoban syntax or accident of our tongue is historically important. Instances in point are cited. (3.) THE SPELLING.—If the editors had had Shakespeare's own spelling, or if they could have been sure what was his, they would, they say, "have been strongly inclined to adopt it"—which plan Mr. Wright has followed in his edition of "Bacon's Essays." But, as it is, and for reasons which they detail, they adopt our present orthography. (4.) THE METRE.—This is a very important point, and the editors give full explanations about it. On the whole, the substance of what they say is, that here also they have been as conservative as possible, rejecting that idea of the necessity of conforming the verse of Shakespeare to the metrical regularity of Pope, which was required by the timid and mechanical ear of the eighteenth century; and believing, with the soundest modern taste and modern scholarship, that there were superiorities, or, at all events, peculiarities, since called "licenses," in the older English metrical practise, and especially in the old English dramatic verse, which are not yet, perhaps, reduced to theory, but which, even should they never be reduced to theory, ought to be sacred as facts. We refer the reader particularly to this part of the preface, and the examples there given. (5.) THE PUNCTUATION.—Here, also, as we have not Shakespeare's own commas and semicolons, but only those of the old printers, who had a different system of pointing from ours, and did not stick to their system, and often pointed in a way that would be wrong according to any system whatever, the Cambridge editors have deviated from the antique. But they have not pointed afresh throughout for themselves; but, following the best modern editions, from Pope to Dyce and Staunton, have made an alteration of their own only "for an obvious improvement," and then have generally recorded it—as they record all else by which they may be checked—in the notes.

What the nature of the foot-notes is, and what the nature of the few other notes appended at the end of each play, will have been gathered from what we have said, or from the extract made above; and we need not follow the editors into that part of the preface—interesting and somewhat novel as it is—where they

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review previous editors and editions, speaking pretty fully of those preceding our own generation, and more delicately of very recent ones, and of Mr. Collier's famous Second Folio. We need only say that in the present volume are contained the five Plays of Shakespeare which are given in the first folio, in the same order—viz: "The Tempest," "The Two Gentlemen of Verona," "The Merry Wives of Windsor," "Measure for Measure," and "The Comedy of Errors;" and that, as, out of these five, four were printed there for the first time, it is only in the case of the remaining one that we have a specimen of the way in which the editors use the quartos. The play thus peculiar in the volume is "The Merry Wives of Windsor;" and the text of this play in the two earliest quartos (1602 and 1619) differs so much from the received text of the folios and of the third quarto (1630), that the editors, finding general collation impossible, have explained the fact in a special introduction prefixed to the play, and have appended to the received text a small-type reprint of the earlier text. In the other four plays we have simply the text, foot-notes, and appended notes.

From this description, it will be seen that the edition of Shakespeare, now offered as the Cambridge edition, is the result—to use the technical terms—of a mainly hermeneutical criticism, as distinct from an exegetical. The editors do not aim at expounding Shakespeare, save in so far as he can be made to expound himself; they do not furnish information as to his materials and his mode of using them; they do not explain his historical or other allusions; they do not comment upon him; they do not seek to evolve, or, as the northern lawyers say, to "expiscate" his philosophy, his character, or the facts of his life from his dramatic remains. For all this—important as it is, or may be—they bid readers go to other editors and commentators, extant, or yet to come. What they profess to do is, to give as sure and perfect a text of Shakespeare as possible, which the common or cultured, who merely wants such a text, may confidently read and conveniently refer to, accompanied by such a running conspectus of all the old readings and later emendations of any interest, down to those peculiar to the Collier folio, and others contributed since, as the most critical scholar could desire, either for its own sake or as a means of challenging the text adopted. Only in the case of passages of unusual difficulty or interest do they profess to give a note that can be called exegetical.

That the edition, in the character in which it offers itself, will be found excellent is so far augured beforehand by the names and antecedents of the editors. If a good edition of Shakespeare was to be expected from Cambridge scholars, Messrs. Clark and Glover are eminently representative Cambridge scholars. Then their own prospectus of the principles of their editing is such as will beget confidence. In order, however, to pronounce conclusively on the degree of accuracy and success with which in the present volume the editors have carried out all the principles they avow, it would be necessary, first, to verify their entire conspectus of readings and emendations by actual reference in their track to the whole mass of Shakespearian materials, and, secondly, to check their text minutely throughout by the aid of their conspectus. The second labour alone is within the power of the ordinary critic, who is not himself a Hercules, dusty from independent toil among the folios, the quartos, and all the superincumbent deposits. Now, though we can sometimes fancy that the taste of such an ordinary critic, minutely comparing the text with the foot-notes as he reads, might lead him to wish a reading transferred to the text which he finds in the foot-notes, yet, so far as our own examination of such cases has gone, our experience is that, after second thoughts, the disposition will generally be to think that even there the editors have done wisely. On the whole, therefore, we anticipate for the Cambridge Shakespeare a position and reputation of its own. In the par-

ticulars of paper, type, and binding, it is a very beautiful book. A clear, light type, well arrayed on a light fawn page, delivers sweetly to the eye the light and splendid meaning.

GARDINER'S HISTORY OF ENGLAND.

History of England from the Accession of James I. to the Disgrace of Chief-Justice Coke, 1603-1616.
By Samuel Rawson Gardiner, late Student of Christ Church. (Hurst and Blackett.)

ON two accounts, as Mr. Gardiner points out in his preface, and as no one can help perceiving, the reign of James I. is worthy of very careful study. In it we see "the outcome of those great principles which lay at the basis of the harmonious working of the Elizabethan constitution." In it we also see the commencement of that long struggle for liberty which, after the execution of one Stuart sovereign and the expulsion of another, issued in the establishment of English freedom on a new and certain basis. A full and fair rehearsal of the story, therefore, must be welcome to a large body of readers; and of Mr. Gardiner's history it is slight praise to say that it is both full and fair. An ungenerous critic may easily find blemishes which, with a little perversion of the author's meaning, can be twisted into the semblance of weighty faults. It is true that, desiring to express honest thoughts in honest English, and to make every assertion as clear and complete as possible, Mr. Gardiner writes in a way that is not likely to satisfy readers trained to admiration of the flippant language and vicious sentiment adopted by a certain literary school. It is true, moreover, that he has fallen into a few inaccuracies of statement, that here and there his conclusions are erroneous, and that there are some general defects in the construction of his work. But these his own maturer thought will discern, and his more practised pen will be sure to correct. They are no more than might be reasonably expected in a first book on so important a theme, and Mr. Gardiner only wins respect by his frank acknowledgment of them. "In my attempt," he says, "to tell as much as I have myself been able to learn of the story of this period, it is inevitable that I must often have failed to grasp the truth of which I have been in search. I trust that those who best know the difficulty of ascertaining the truth amidst conflicting evidence will be most lenient in their judgment of the errors which they may detect." In the main, this history is a very good one, planned and written in a manly spirit and with diligent use of all the materials within reach.

The chief mistake, as we think, that Mr. Gardiner has made is in his estimate of James's character. It is not enough to say, that "no true and lofty faith ever warmed his heart: no pure reverence ever exalted his understanding: when he talked of theology, he seemed to think that he could take religion under his patronage: when he talked of politics, he seemed to imagine that nations could be kept in order by a few clever manœuvres." It is certainly too much to say that, "good-humoured and good-natured, he was honestly desirous of increasing the prosperity of his subjects." The king's self-complacency enabled him now and then to do a small kindness in a grand way; and all who chose to flatter him at every turn might reckon on obtaining his favour. But both heart and understanding were altogether rotten. Despicable enough was his conduct during the two-and-twenty years of his English kingship; but yet stronger evidence of his evil temperament appeared throughout the period of his Scottish rule. In 1583, Sir Francis Walsingham, the worthiest, if not quite the wisest, of Queen Elizabeth's statesmen, was sent northwards to investigate the plots and counter-plots with which Scotland was then perplexed, and to report fully to his mistress. He wrote up to say that everywhere James was misled for his dissimulation and treachery, that he was ready, at

any moment, to requite kindness with ingratitude, and that at best he was quite as bad as the Queen could suppose him to be. Through a score of years James justified those statements. During most of them he was diligently laying plans for securing the succession to the English throne; more than once he was madly projecting the invasion of England and the forcible possession of the long-coveted prize. No uglier picture of kingly guile is to be found than that contained in the two volumes of correspondence between himself, Cecil, and others, edited for the Camden Society by Mr. Bruce, and only scantily referred to by Mr. Gardiner.

Ample evidence of James's disposition, however, appeared in the period of fourteen years discussed in the fourteen chapters of Mr. Gardiner's work. Of these chapters the first contains a general review of the progress of national consolidation prior to the death of Queen Elizabeth; in the second are detailed the leading events of the first year of James's reign, including, as it did, the establishment of a government clique, the opening of new relations with France and Spain, and the disgrace and trial of Raleigh. Then follow an account of the Hampton Court conference respecting forced agreement with the whole Prayer-Book and subscription to the Articles, a sketch of the King's first dealings with Parliament, and a history—drawn chiefly, as the author acknowledges, from Mr. Jardine's "Narrative" of the Gunpowder Plot. The measures adopted with reference to the complete union of England and Scotland, and the naturalization of subjects born north of the Tweed, the progress of colonial history and its influence upon European commerce, the efforts used for the pacification of Ireland, and the compulsory establishment of episcopacy in Scotland, are next recounted. Separate chapters are given to the parliamentary disputes, ecclesiastical and political, of 1610, 1614, and 1615, and three others are filled with the rehearsal of miscellaneous, but in their own way not unimportant portions of the history of the period—the story of Arabella Stuart's ill-fated career being illustrated by much new and interesting material, and the well-known tale of the Essex divorce and the Overbury murder being told with special clearness.

The work ends with the removal of Coke from the Chief-Justiceship, in consequence of his resistance of James's unconstitutional interference with the execution of the law. It is well that the sturdy Judge's conduct should be fully detailed, and that his character should be defended from the aspersions of even so temperate a writer as Mr. Hallam—especially now-a-days, when a foolish attempt to prove Bacon almost immaculate in all his doings tends to the unfair condemnation of all who were opposed to him. But Mr. Gardiner certainly overestimates the importance of the measure when he regards it as the turning-point, not only of James's reign, but also of the whole course of constitutional history, of which all James's reign was itself the turning-point. "By the deprivation of Coke," we are told, "James obtained at a blow all that he had been seeking by more devious courses. . . . From henceforward the prerogative was safe from attack in the courts of law. From henceforth, also, it stood on its own merits, and could no longer expect to obtain that moral support which it had hitherto received from the decisions pronounced from the bench by judges who were, comparatively at least with those who held office subsequently to Coke's disgrace, independent of the favours and the anger of the Crown." And in another place, "Up to the summer of 1616, it was a question what constitutional powers the Crown would be able to assert. At the end of the year the question was, what use would be made by it of the powers of which it had obtained possession."

This division of the subject is, if not altogether imaginary, at any rate, arbitrary and partial. In literary history, 1616 is a memorable year, since in it Shakspeare died; but in political history, hardly any one year

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is more marked than another. Certainly, the period of Coke's disgrace is not the most remarkable. Had Mr. Gardiner been resolved to divide a chapter of history which ought to be studied intact, and to the full study of which in its entirety he has shown himself a very competent guide, he might more fitly have chosen the winter of 1610-11, which saw the dissolution of James's first Parliament, with the supplies for which he asked not granted, and which also saw "three such enormous blunders," as Mr. Gardiner calls them, as "the breach of the great contract in England, the restoration of the episcopacy in Scotland, and the removal of the Irish from their own land in Ulster—each of them the signals of a long protracted strife." Or he might have paused at the spring of 1614, comprising as it did the whole lifetime of the second Parliament, too short and stormy for a single act to be passed in it. Or, better still, he might have carried on his work to the autumn of 1621, when the third Parliament, after impeaching Mompeyson and causing the overthrow of Bacon, was first adjourned, and then dissolved, because of its unanimous declaration—"sounded forth," according to one who was present, "with the voices of them all, withal lifting up their hats so high as they could hold them, as a visible testimony of their unanimous consent, in such sort that the like had scarce ever been seen in Parliament"—of its resolution to spend life and fortune in the defence of religion.

But the period of James I.'s reign is not one to be studied in fragments. It is itself only a fragment, hardly at all to be understood unless looked at in close connection with the events that preceded and that followed it. When we have mastered the complicated history of Elizabeth's strong rule, when we have seen how the principles of national liberty which she tried to stifle in her youth grew too powerful for her experienced hand to do more than partially restrain, how Puritanism, passing from foolish questions about vestments and Church dogmas, came to be the grand instrument for establishing that liberty, which is the life of England, how Parliament, from being little more than a machine for collecting money and enforcing the Sovereign's wishes, became little less than a battle-ground in which the noblest political strife on record was to be waged, we can estimate the folly of the King who sought to subject a whole nation to his will, and to direct everything to the fulfilment of his idle whims and worthless fancies. And until we have watched the course of English history under the dominion of his ill-trained and luckless son, have seen the full growth and the ingathering of the crop of miseries and mischiefs sown by him, we cannot duly measure the vileness of the king who, when the nation that God had set him to rule was heaving with the excitement of a new life, did his utmost to stifle its energy and to poison its spirit, in order that his own small, crooked ways might be followed without hindrance, and that his own weak, obstinate foibles might be adopted without reserve. The history of James I.'s reign shows us the movements of a thoroughly bad monarch, and of a ministry almost as bad, because with general subservience to his plans was joined a great deal of individual selfishness. It reveals to us many ugly specimens of the growing hollowness and immorality of a court-life, brought to perfection at a later period of Stuart rule. But it also presents to us the spectacle of a people slowly and steadily progressing in the march of freedom, not desirous of open battle with its leaders, very anxious to live peaceably and in full performance of its duties to those in whom a "divine right" was yet recognized; but at the same time not blind to the higher duties devolving upon it as a body of free, God-serving men, waiting patiently for the acquirement of its rights in whatever way events might prove necessary, and learning diligently how best to act whenever the time for action should arrive. It shows us vice in kingcraft and statecraft; it also

shows how wonderfully the Hand that guides the world turns vice to good, and makes the evil will of man conduce to man's happiness and honour.

H. R. F. B.

WHALLEY'S CORRESPONDENCE.

Journals and Correspondence of Thomas Sedgwick Whalley, D.D. Edited, with a Memoir and Illustrative Notes, by the Rev. Hill Wickham, M.A. (Richard Bentley.)

[SECOND NOTICE.]

IN 1788, Dr. Whalley returned to England, and began turning a cottage on the Mendip hills into a mansion; he was the first who planted the Mendips. Here he spent his summers happily and hospitably till 1801, when he lost his first wife. His winters were passed at his house in Bath, where he was still one of the leaders of society. In 1799 his tragedy, "The Castle of Montval," was brought out at Drury Lane, in which Mrs. Siddons, the two Kembles, and Mrs. Powell had parts. It ran its nine nights, and was then buried—killed, it was said, by "The Castle Spectre!" There is nothing, perhaps, that better enables one to take the literary measure of the stage of that time than the fact that the bombastic trash and twaddle of Monk Lewis's play should have been deemed worthy of interpretation by such artists as Mrs. Siddons and the Kembles. But it shows one also the wealth in artists of the stage that such actors could be given to such parts. In truth, heavy or sentimental rubbish was the fashion then, as light and flippant rubbish is now. The quality of thought or originality was, perhaps, about as rare in that day as in ours. The staple of their plays and periodicals was the more dreary—ours is the more offensive.

Dr. Whalley, at Mendip Lodge, was a near neighbour of Hannah More and her sisters, when they settled at Cowslip Green, after giving up their school at Bristol. Here they established the Mendip schools, the whole history of which forms a very curious and sadly instructive chapter in the annals of English popular education. It will surprise many to learn that at the opening of this century the efforts of the Miss Mores to introduce the merest rudiments of education to the rude population of the Mendip hills were strenuously and even fiercely resisted, not only by the ignorant farmers, or the coarse and boozing Squirearchy, but by the local clergy. The curate of Blagdon, before eleven gentlemen of the neighbourhood, five of them clergymen, with Colonel Whalley (a brother of Dr. Whalley's) as their President, preferred charges against Miss More's schoolmaster of disloyalty, treason, and religious enthusiasm—Methodism, as it was then called; and, on the depositions then taken, by recommendation of the chancellor of the diocese, acting for the bishop, the schools were closed. The affair made a great noise, and bred a whole shower of pamphlets; and Dr. Whalley stood in the van of Miss More's defenders. The curate was afterwards dismissed; but the quarrel long rankled in the neighbourhood, and Hannah More gave up her attempt at civilizing the Mendips.

Dr. Whalley married a second wife, a Miss Heathcote, a Wiltshire lady of family and fortune, in 1803; but lost her, from cold caught on leaving a Bath assembly, in 1805. Mr. Whalley received his doctor's degree from the University of Edinburgh, on Sir W. Scott's petition, in 1808. After this he took a house in Baker Street, entertained sumptuously, collected pictures and jewellery, and in 1813, unluckily for his own comfort, married a third wife, the widow of General Horneck—Goldsmith's "Captain in Lace," the brother of the "Jessamy Bride" and "Little Comedy"—a Bath belle, reputed to be well off, but in reality heavily in debt, vain and ill-tempered. He took advantage of the peace of 1814 to escape from her to the Continent—took up his quarters at Nevers, just escaped detention when Napoleon returned from Elba, was within hearing of the guns when the battle of Waterloo was fought, and travelled from Belgium to Savoy and Italy till the spring of 1818, when he

returned to England, purchased a new house in Bath, was legally separated from his wife, and after some time spent in visits to his relatives, at home and abroad, finally purchased a house at Clifton, in which Hannah More breathed her last in 1833, when Dr. Whalley quitted England for the last time, to visit his best-beloved niece, Mrs. Sullivan, at La Flèche. Here he died, in his eighty-third year.

A life thus prosperous and uneventful only presents its social side to the biographer. Dr. Whalley lived among people of considerable note in their own day; but, with the exception of Mrs. Siddons, his celebrities are not ours. The letters of Mrs. Siddons have still a real interest, and exhibit that great actress in a most amiable light, as a very truthful, sincere, and affectionate woman, loving her children and her husband, unspoiled by her great popularity, and modestly bounding her desires by ten thousand pounds and a cottage. Here is the letter, written immediately after the success of her second and decisive London *début* in "Isabella:"—

MRS. SIDDONS TO DR. WHALLEY.

Friday.

My dear, dear Friend,—The trying moment is past, and I am crowned with a success which far exceeds even my hopes. God be praised! I am extremely hurried, being obliged to dine at Linley's; have been at the rehearsal of a new tragedy in prose, a most affecting play, in which I have a part I like very much. I believe my next character will be "Zara," in the "Mourning Bride." My friend Pratt was, I believe in my soul, as much agitated, and is as much rejoiced as myself. As I know it will give you pleasure, I venture to assure you I never in my life heard such peals of applause. I thought they would not have suffered Mr. Packer to end the play. Oh, how I wished for you last night, to share a joy which was too much for me to bear alone! My poor husband was so agitated that he durst not venture near the house.

I enclose an epilogue which my good friend wrote for me, but which I could not, from excessive fatigue of mind and body, speak. Never, never let me forget his goodness to me. I have suffered tortures for the unblest these three days and nights past, and believe I am not in perfect possession of myself at present; therefore excuse, my dear Mr. Whalley, the incorrectness of this scrawl, and accept it as the first tribute of love (after the decisive moment) from

Your ever grateful and truly affectionate,

S. SIDDONS.

Here is her account of her first visit to Dublin, and her impressions of the Irish:—

We arrived in Dublin the 16th of June, half-past twelve at night. There is not a tavern or a house of any kind in this capital-city of a rising kingdom, as they call themselves, that will take a woman in; and do you know I was obliged—after being shut up in the Custom-house officer's room to have the things examined, which room was more like a dungeon than anything else,—after staying here above an hour and a half, I tell you, I was obliged, sick and weary as I was, to wander about the streets on foot (for the coaches and chairs were all gone off the stands) till almost two o'clock in the morning, raining, too, as if heaven and earth were coming together. A pretty beginning! thought I; but these people are a thousand years behind us in every respect. At length Mr. Brereton, whose father had provided a bed for him on his arrival, ventured to say he would insist on having a bed for us at the house where he was to sleep. Well, we got to this place, and the lady of the house vouchsafed, after many times telling us that she never took in ladies, to say we should sleep there that night. I never was so weary and so disgusted in my life.

The city of Dublin is a sink of filthiness; the noisome smells, and the multitudes of shocking and most miserable objects, made me resolve never to stir out but to my business. I like not the people either; they are all ostentation and insincerity, and in their ideas of finery very like the French, but not so cleanly; and they not only speak but think coarsely. This is in confidence; therefore, your fingers on your lips, I pray. They are tenacious of their country to a degree of folly that is very laughable, and would call me the blackest of ingrates were they to know my sentiments of them. I have got a thousand pounds among them this summer. I always acknowledge myself obliged to them, but I cannot love them. I know but one among them that can in any

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degree atone for the barbarism of the rest—who thinks there are other means of expressing esteem besides forcing people to eat and to drink, the doing which to a most offensive degree they call Irish hospitality.

Miss Seward's letters are curious as exhibitions of the character of a vain, sentimental, egotistical and pedantic woman, but otherwise are worthless. Her maudlin effusions of sentiment over her dear Giovanni (a singer of Lichfield cathedral) and her lost Honora, the wife of Richard Lovell Edgeworth, are wearisome to the last degree. It would seem difficult, indeed, to get together as much of the correspondence of any man, who lived so much in the literary and fashionable world of his time, which should contain less of real historical or literary interest. Three-fourths of the book should never have been given to the press. Reduced to a quintessence by severe editing, it might have been worth the time required to get through it. As it is, no mortal man who has any good use for his time can be recommended to spend it in picking out the occasional grains of wheat from the bushels of chaff which Mr. Wickham has discharged on the world from Dr. Whalley's *escritoire*. T. T.

MOSES MENDELSSOHN.

Moses Mendelssohn; sein Leben und seine Werke.
Von Dr. M. Kayserling. (Leipzig: Hermann Mendelssohn.)

AMONG the many plausible but fallacious analogies which might be instituted between our epoch and the decay of antique civilization is the important part performed in each by eminent men of Oriental race. The legitimate inference is of a totally opposite description, for the peculiarities which aided the Oriental to acquire influence in the days of the Roman Empire would debar him from it in our own. Ancient society looked to the East to supply its moral and intellectual deficiencies. Most of the spiritual nutriment available from this source has long since been assimilated. The recent distinction of so many able Jews denotes, not that Western society is again seeking to renew a languid vitality, but that it is at length able to absorb the foreign body which has for so many centuries remained unaffected by the juices and currents of the system into which it has been intruded. The degree to which such Jews have been able to identify themselves with European habits of thought affords the accurate measure of their power. The ablest among their race, they are probably but the forerunners of a revolution which will rank as one of the most satisfactory chapters of the world's history. What ages of persecution could not effect will have been gained in a brief space by kindness and the acknowledgment of the equal rights of every race and creed. This happy result is the indirect work of millions of humane and enlightened men; yet, as usual, one name is more intimately associated with it, on the Continent at least, than any other—that of a little, deformed, stammering Jewish mercantile clerk.

Moses Mendelssohn was born in 1729, at Dessau, where his father lived in very needy circumstances as a scribe and schoolmaster connected with the synagogue. From him Moses inherited a love of knowledge which, so deplorable was the condition of the Jews in those days, he could only gratify by the study of Hebrew. Gentile learning was then proscribed by the Rabbis, especially the fanatic Poles; and when, many years later, Mendelssohn himself wished to write in the vernacular, he found it necessary to study German composition as if it had been a foreign language. Consumed by the desire of knowledge, he followed his teacher on foot to Berlin, where he obtained a precarious livelihood as a copyist. In after years he used to tell how, when he got a piece of bread, it had been his practise to mark upon it the utmost portion he could venture to eat till he had a prospect of another supply. All this time he studied indefatigably, in great terror of the Poles, who used their

influence with the police to procure the expulsion of any non-Prussian Jew detected with a German book. A poor persecuted schoolmaster taught him geometry from a Hebrew translation of Euclid; incredible self-denial amassed the little sum necessary to buy elementary Latin books; and no less remarkable perseverance acquired the language; to which, after a while, he added French and English. At length he attracted the notice of a wealthy co-religionist, who took him first into his family as tutor, and afterwards into his warehouse as clerk. While in the former situation he began to study philosophy in the writings of Wolf, Shaftesbury, and Spinoza. From this time forth we hear little of his former Talmudical pursuits; and the new direction of his intellect was speedily confirmed by his memorable friendship with Lessing, then a journalist in not very brilliant pecuniary circumstances, but whose talents had made him widely known in literary society. Lessing's ardent love of freedom and scorn of bigotry had already caused him to protest against the many detestable oppressions practised upon Jews even in the dominions of the philosophic Frederick. He had insisted that the faults charged against the Jew originated in the iniquitous treatment to which he was subjected; he had depicted him as justice and humanity might render him, and he found his ideal in the still despised and oppressed Moses Mendelssohn. Years of intimacy only heightened Lessing's estimation of his friend, who is well known to have been the original of his "Nathan the Wise." Lessing also introduced Mendelssohn to the world of letters by publishing, without his knowledge, a translation he had made from Shaftesbury.

From this time Mendelssohn was fairly committed to literary pursuits, and the history of his life is, in the main, the history of his works. It is a story of continual success, diversified by one or two disagreeable incidents like the controversies with Lavater and Jacobi. All his writings displayed a sound judgment and acute intellect; but it hardly appears that any of them possessed a permanent value, nor did the success of his mission require that they should. It was quite sufficient that they should obtain the notice of his contemporaries, and he well knew how to make the influence thus acquired react upon his co-religionists. It was from these that his principal difficulties proceeded. His philosophic contemporaries were animated by a zeal for human rights, which they were only too happy to find justified in his person. Whatever was anywhere contributed to the overthrow of intolerance indirectly promoted his peculiar object. But the Jew, so long debarred from a share in the culture of other nations, had naturally consoled himself with an exaggerated estimate of his own. The orthodox insisted on the all-sufficiency of Rabbism; and Mendelssohn was compelled to act with the greatest caution to avoid the suspicion of heresy. Fortunately, his influence with the great enabled him to avert many persecutions; and after several services of this kind, he ventured upon his chief work, the translation of the Pentateuch and Psalms into German. Nothing could have more powerfully affected the Orientalism of his countrymen. The new medium of vision brought new insight; critical inquiry took the place of fanaticism; the divergences of Semitic and European thought proved not so irreconcilable after all. Cabbalism and kindred superstitions quietly dropped out of sight; the old dialectical barbarism was extirpated; the Jew who read his Scriptures in the translation attained purity of idiom, and with it the power of appreciating Goethe and the other great minds of Germany, following their development and participating in their acquisitions. Ere long, the best minds of the race became thoroughly associated with the intellectual movement of Germany, content to abandon mystical ambitions and theocratic pretensions, and to find their Canaan in Europe. Undoubtedly this metamorphosis

was a necessity of the times; it is none the less certain that Mendelssohn was principally instrumental in bringing it to pass; and our admiration can only be heightened by the consideration that the reformer was totally destitute of creative genius, and owed his success to the loftiness of his aims, the spotlessness of his character, and his perfect discretion. There was, indeed, greatness in the conception of his design, and magnanimity in the consistency with which he sought the amity of Christians, whose mobs pursued the friend of princes and sages with insults till the day of his death. But it cannot be said that this moral sublimity was adequately represented by his writings.

The best known of these is the "Phædo," a defence of the doctrine of immortality. It is mainly grounded upon a great truth: the gradual character of the operations of nature, inconsistent, it is argued, with a sudden transition from being to non-existence. Unless, however, the immateriality of the thinking principle in man can be established, the argument would prove the immortality of animals, as well as of such physical endowments as have not been affected by disease. Mendelssohn does not leave this question untouched; but he was incompetent to deal with the physiological side of the subject, and his treatise can only be classed as the elegant prolusion of a moralist. Another important work was the "Morgenstunden," a vindication of the deceased Lessing, and practically of Spinoza, whose sentiments Lessing was accused of having adopted. Mendelssohn had formerly defined the universe as a creation out of the Divine substance, a view involving the main principle of Spinozism, and directly opposed to the notions of Deity and Creation prevalent in his day. He now attempted, by concession and modification, to get rid of the ethical objections usually brought against kindred theories. An unpleasant controversy resulted, which partially embittered his latter days. He died in 1786, leaving a name to which no antagonist could attach even the shadow of reproach. The disgraceful bigotry of the Prussian sovereigns has up to this time prevented the erection of any monument to a man held in equal veneration by the enlightened of every confession.

Dr. Kayserling has performed his task ably, and made the most of an uneventful life. His own position as that of an orthodox Jew has perhaps led him to underrate the significance of Mendelssohn's labours. However strict may have been Mendelssohn's own observance of the ceremonial law, we can hardly suppose him blind to the inevitable tendency of the toleration for which he contended. From their own point of view, the Polish Rabbis were perfectly in the right. Mendelssohn's own family were among the first to set the example of transition to Christianity, which, by conciliating their race, has gained thousands of liberal and philanthropic professors. Even where the ancestral rites are retained they interpose no such effectual barrier as of old.

NOTICES.

Britanno-Roman Inscriptions, with Critical Notes. By the Rev. John McCaul, LL.D., President of University College, Toronto, &c. (Toronto: Henry Rowsell; and London, Longman & Co.)—This work is rather a curiosity, as coming from Canada. It consists of a collection of inscriptions belonging to the Roman period, found in different parts of Great Britain, and of notes and suggestions on the true readings of these inscriptions and their interpretation. First, in forty-seven pages, are given the inscriptions themselves, to the number of two hundred in all, divided into the following six classes—(1) *Altars, Votive Tablets, and Offerings*; (2) *Commemorative Tablets*; (3) *Sepulchral Stones*; (4) *Centurial Stones*; (5) *Pigs of Lead*; (6) *Miscellaneous*. Then follow the notes, forming the bulk of the volume, and arranged in the alphabetical order of the counties in which the inscriptions were found. "As my object," says the author, "has been to discuss only those in-

scriptions which seem not to have been satisfactorily explained, I have necessarily called in question the readings or interpretations proposed by those who had previously examined them. In thus impugning the opinions or statements of antiquaries of the highest authority in British Archaeology, it is far from being my wish to detract from their well-earned reputation; I have simply felt it to be a duty both to them and to myself not to reject their views without stating my objections to them." For any imperfections that may be found in his work, and, in particular, for having in some cases been obliged to accept the quotations of others without verification, the author pleads the very valid excuse of the absence in so young a country as Canada of some of the requisite books and other aids.

The First Temptation; or, "Eritis sicut Deus." A Philosophical Romance. Translated from the German. By Mrs. William R. Wilde. (T. C. Newby.)—A CUMBERSOME, ill-written, spasmodic, and sentimental book, in three dreadfully-long volumes, with extracts from the heroine's letters, diaries, &c., to show that all German professors who do not believe as the author does are sure to turn drunkards, and have their children killed. This will drive their wives mad, and when the wives recover they will be mournful and bore their husbands; on which the professor-husbands will fall desperately in love with the first little coquettes that turn up, and try to shut up their wives in madhouses. Meantime, the professors' disciples, if smiths, will murder their wives for going to church; and, if better educated, will live with their fathers' housekeeper-mistresses, and incite them to poison the fathers' lawful wives and children. Therefore let all Germans, and professors especially, be strictly orthodox and pious, or the said dreadful fate will befall them. The scene of the romance is laid just before the French Revolution; and, if the writer would have been content to abjure his "awful warning," to give a moderately fair representation of the views opposed to his own, to do without an unbearable amount of talk about subjectivity, objectivity, idea, essence, &c., and to make people behave like human beings instead of like stage-spouters, he (or she) might have made a book that would live out of so good a subject; as it is, the work is a poor grotesque, on which it is a pity that the translator's labour and the printer's work should have been wasted.

Recognition: a Chapter from the History of the North American and South American States. By Frederick Waymouth Gibbs, C.B. (London: Wm. Ridgway. Pp. 46.)—WITH great clearness and entire impartiality Mr. Gibbs points out that the precedent to be followed by England in recognizing the Southern Confederacy is, "that of the Recognition of the Independence of the States of Spanish America by the United States in 1822, and by England in 1825." He shows that the recognition of the United States by France in 1788 is not a case in point, in consequence of the French hostility to England; that the recognition of Greece is also not quotable, because before its independence was established the Allies destroyed the Turkish fleet at Navarino, and a French army occupied the Morea; and that in the case of Belgium and Holland, the putting asunder of the couple that the Five Powers had joined together was the act of the same Five Powers that had wedded them, such act being done when the Powers were requested by the King of the united countries to settle the differences that had arisen between them. But in the case of the States of Spanish America, both the United States and England were neutrals, both friendly to Spain, and the doctrine laid down by Mr. Adams, the United States minister, was—

We must consider separately the two questions: whether there is a contest with Spain still pending? and whether internal tranquillity be securely established? as to the first, we must mean such a contest as exhibits some equality of force, and of which, if the combatants were left to themselves, the issue would be in some degree doubtful.

Spain had one castle in Mexico, one island on the coast of Chili, and one small army in Upper Peru. So Mr. Adams recognised the Spanish American States. England waited three years, from her friendliness to Spain, and her desire to see Spain take the first step in the recognition; but as Spain would not move, England recognized the States too. When, then, the North recognizes the South, or has only one small army on its territory, and for three years sends no new one there, England may think of recognizing the South, if her abhorrence of slavery does not lead her to wait for some sign of repentance, some promise of amendment

in the guilty course of the South towards the negro.

"No Englishman, I should hope," says Mr. Gibbs, "can feel for the Confederate States the smallest enthusiasm; we should hail a step towards (the negro's) freedom—the slightest advance from slavery to serfdom. But no such prospect is held out by the statesmen of the South. Slavery is put forward as a fundamental institution. The English Minister to whose lot it may fall to make the recognition, after recording his admiration of the struggle thus crowned with success, will have to add, that England would be false to her traditions if she could welcome with heartiness a State, which, at the moment of its entrance into the community of nations, openly professes principles solemnly condemned by the whole Christian world."

La Pologne Martyr. By J. Michelet. (Paris: E. Dentu; London: Dulau & Co. Pp. 365.)—"It is not the accident of the Polish insurrection which draws this book from my heart: I had it long within me, and was compelled to speak." It is thus Professor Michelet introduces his eloquent appeal in favour of Poland. The book is a singular rhapsody, part biographical, part historical, part mythical, like most of Michelet's works. There are few men in this country who will not sympathise with all that he says in favour of the unhappy nation; yet there are few again who will consent to look, as Michelet does, upon Poland as the adopted child of France, and only French, compassion. France is the heart of Western Europe, and "la Pologne est le cœur du Nord" is the poetical argument round which the author of "La Femme" spins his thread of eloquence, forgetful of aught else in the world but these two "hearts." Unnecessary to say that the book is full of marvellous touches of eloquence, the secret of which few living Frenchmen possess to such a degree as J. Michelet. Surpassed he is only by one of his countrymen—the exile of St. John's Wood, Louis Blanc.

The Flower of Christian Chivalry. By Mrs. W. R. Lloyd. With Illustrations by J. D. Watson. (Hogg and Sons. Pp. 314.)—MRS. LLOYD, who, as we learn from the preface, lives at the metropolis of the cold-water-cure, has "strolled about in the wide historic garden," with the fortunate result of discovering "plots of ground in the world which are worthy of research," from a Malvern point of view. After taking due possession of the new territory, Mrs. Lloyd began "selecting her bouquet: choosing now, perhaps, for the sake of a rare scent, now of a fair bloom, but more commonly because of some one excellent virtue." To speak the language of dry matter of fact, Mrs. Lloyd has compiled a series of biographies, ten in number, of saints, bishops, doctors of theology, monks, abbés, and clerks in the Ordnance Office. The ordinary biographical dictionaries have been duly adhered to in sketching the lives of these persons, and great credit is due to Mrs. W. R. Lloyd for not having diluted her stories with more æsthetic moisture than was absolutely necessary to present the "bouquet" as fresh to the world.

Introductory Address on the Study of Anthropology. By James Hunt, Ph.D., F.S.A. (Trübner & Co. Pp. 20.)—THE science of anthropology has lately made such progress, and is becoming the object of such general interest, that this little pamphlet is sure to find its due number of readers. It contains the substance of an address delivered before the Anthropological Society of London on the 24th of February last.

Alcohol. A Poem, by Richard Heathcote Gooch. Second Edition. (W. Tweedie. Pp. 48.)—MR. R. H. GOOCH is very hard upon alcohol; as fierce in his attacks as valiant George Cruikshank, Esq., to whom the poem is dedicated. It is but fair to say, that the verses in which these sentiments are expressed give high proof of poetical talent in the author.

A Voice from the Motherland, answering Mrs. Beecher Stowe's Appeal. By Civis Anglicus. (Trübner & Co. Pp. 46.)—THE "voice" says what every Englishman, ay, and Englishwoman, will assent to—that there is not, nor ever has been among us any sympathy with slavery or slave-holders.

Beeton's Books of Home Games. Part 12. Whist. By Captain Crawley. Part 13. Whist, Loo, and Cribbage. (Pp. 31 and pp. 32.)—WELL-WRITTEN and lucid descriptions of these popular games.

Beeton's Publications.—The Boy's Own Magazine. The Boy's Own Library. Dictionary of Science, Art, and Literature. Englishwoman's Domestic Magazine. Illuminated Family Bible. (S. O. Beeton.)—OF these various useful publications the "boys' books" are most to our taste. The Bible, too, proceeds satisfactorily; but we miss the cartoons by Julius Schnorr.

The Westminster Review. New Series. No. 46. April. (Trübner & Co.)—BESIDES the usual classified survey of contemporary literature at the end, this number contains seven articles. One is an article of political information and statistics, entitled "Austrian Constitutionalism;" another is on "The Resources of India;" a third on "The Jews of Western Europe"—a sketch, with several books as the text, of the history of the Jews and their relations to Western society, from Roman times to the present; and a fourth is a review of "Lady Morgan's Memoirs," relating their substance, with comments. The remaining three articles are more of the kind characteristic of the "Westminster," and in which it is strongest. One of them is "On the Antiquity of Man"—a review of Sir C. Lyell's book and other writings; another, entitled "The Reformation Arrested," has Bishop Colenso's "Second Part" for its text; and the third, which is written with force and pungency, and is named "Truth versus Edification," is a reply to the doctrine of literary criticism propounded recently by Mr. Matthew Arnold in "Macmillan's Magazine" in that article of his on the Colenso controversy which attracted so much attention. Both sides will find this reply worth reading.

The Museum. A Quarterly Magazine of Education, Literature, and Science. No. 9. April. (Edinburgh: James Gordon and Co.) WHILE this periodical is addressed chiefly to those professionally engaged in education, and contains articles on special topics interesting to such, as well as a quarterly digest of educational news, it contains, also, not unfrequently, articles of more general literary interest. In the present number we have a paper on "Public Education in Massachusetts," by Canon Robinson of York; one on "Cambridge As it Is;" an essay entitled "Quoting and Quoters;" an article called "Public Schools in Fiction," *à propos* of recent novels of school-life; one on "Homeric Translations;" and one on "School Botany," written by the Rev. Geo. Henslow, of Hampton-Lucy Grammar School, describing the late Professor Henslow's plan of introducing the study of botany into his village-school at Hitcham.

Besides the continuation of the tale, "Mrs. Clifford's Marriage," and a fifteenth part of Sir Bulwer Lytton's "Caxtoniana," in which he discourses his Bulwer-Lyttonian philosophy on the topics of Self-control and Modern Misanthropy, we have in *Blackwood*, for the present month, six miscellaneous articles. The first is entitled "Sensation Diplomacy in Japan," and is a review of Sir Rutherford Alcock's work; there is, also, in the guise of a review, a sketch of Sir James Graham's life, arriving at this conclusion—"The position he achieved among the statesmen of the passing age was exactly that which nature intended him to fill: he stood neither in the front rank, nor perhaps in the second, but took a very prominent place in the third;" there is an article on Rome, called "The Inexhaustible Capital," *à propos* of Mr. Story's "Roba di Roma;" there is a review of "Spedding's Life of Bacon;" and there is a brief moralizing on the Royal Marriage, called "Marriage Bells." But perhaps the best written article in the number, and the most interesting in matter, is "The Yeang-tai Mountains and Spirit-writing in China." It gives an account of excursions and observations by the writer in a district of China, and includes curious information as to a peculiar kind of spirit-rapping practice, which it seems is as old as the hills among the Chinese.

Mr. Ruskin contributes to *Fraser* another of those "Essays on Political Economy" which have irritated so many, but which may not be the less worth reading for all that. In this essay he "examines the general conditions of government, and fixes the sense in which" he "is to use, in future, the terms applied to them." He defines the "government of a state" as consisting in its customs, laws, and councils, and their enforcements; and he discourses under these several heads—making further definitions and deviating into many ingenuities in the text or in foot-notes. What he says on the subject of slavery will perhaps irritate more than anything else. The whole passage is long; but it winds up thus—"The fact is that slavery is not a political institution at all, but an inherent, natural, and eternal inheritance of a large portion of the human race, to whom the more you give of their own will, the more slaves they will make themselves. In common parlance, we idly confuse captivity with slavery, and are always thinking of the difference between pine-trunks and cowslip-bells, or between carrying wood and clothes-stealing, instead of

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noting that far more serious difference between *Ariel* and *Caliban*, and the means by which practically the difference may be brought about. I should dwell, even in these prefatory papers, at somewhat more length on this matter, had not all I would say been said already in vain (not, as I hope, ultimately in vain) by Carlyle." In addition to Mr. Ruskin's paper there is a varied array of matter in the number, including one of A. K. H. B.'s essays; another reflective-sarcastic essay entitled "A Chapter on Notables;" and a good deal of verse. "Laurence Bloomfield in Ireland," a serial poem, of which we have Part VI. in the present number, is worthy of attention.

The *Cornhill Magazine* is a very interesting number. "Life in a Barrack" is evidently written by one with tolerable experience in the matter; while "A Run through the Southern States" gives much attractive information respecting the position of the American confederacy at the end of last year. "Poland and her Friends," treats the great political question of the day from a historical point of view. "Romola," proceeding to the fifty-first chapter, is as interesting as ever, and the same may be said of the "Small House of Allington."

In *Macmillan*, Signor Ruffini continues his story of "Vincenzo; or, Sunken Rocks." The story gains in power, and seems to be approaching a crisis of domestic tragedy. Miss Muloch furnishes a sketch of Jewish schools in London under the title "Children of Israel." Mr. Hare has a paper, giving an "Ideal of a Local Government for the Metropolis," which ought to be interesting at the present moment. There follows a dashing article of Highland scenery and description, by a writer who calls himself "John Bull, junior." "My Uncle and His House" is a characteristic story of Danish life, by a new writer. There is a scientific article on the "Antiquity of Man," in which a digest is given of Sir C. Lyell's work. "A Bewitched King," by Sir John Bowring, and "Marginalia of Lord Macaulay," by the Rev. Dr. James Hamilton, are two short articles—the latter giving curious specimens of Lord Macaulay's MS. annotations in the books he read. Professor Abdy, of Cambridge, contributes an article on "Poland and the Treaty of Vienna." There is an account of "Servia in 1863," by a Servian Senator, worth reading at a time when there is so much interest in the Slavonian nations generally; and there are three pieces of verse—two of them by the late W. Sidney Walker, and one by Dean Alford, of Canterbury.

Temple Bar, for April, contains three more chapters of "John Marchmont's Legacy," by the author of "Lady Audley's Secret;" "Grace Before Meat;" an Account of the Origin and Growth of the Present Insurrection in Poland, with a description of the organisation of the mysterious league which directs and controls national sentiment in that country; "Put to the Test," by Edmund Yates; two articles by Mr. Sala, the one being Part VII. of "Breakfast in Bed," the other, "Cloudy Memories of an Old Passport;" One Day in Denmark—which the Author spent there in an Inn and about the Streets of Copenhagen, whilst en route to St. Petersburg; Part II. of "Trial by Jury;" "Artistic Sayings and Doings," in which are discussed the evils of the present state of art-education and patronage in England. The number closes with a tale, "Love and Jealousy," and a poem entitled "The Unloved Wife."

St. James's Magazine opens with a story called "Aubrey Marston." "Embellished London" contains an account of various improvements effected, and about to be effected, in our huge metropolis. There is an article on "Blacks," with a description of negro-life in Kingston, Jamaica, as witnessed by the writer, who expresses a very hearty preference for the native African, as compared with the negro born on a foreign soil; one entitled "The Empress of Austria," in which the domestic sorrows of that royal lady are recounted; and Part III. of "Royal Favourites." The number contains, besides the above, "Masquerading at the Pantheon," by the Hermit of Belgravia.

PUBLICATIONS OF THE WEEK.

- BAKER (John G.). North Yorkshire. Studies in Botany, Geology, &c. 8vo. Longman. 15s.
- BATES (Henry Walter). The Naturalist on the River Amazons; a Record of Adventures, Habits of Animals, Sketches of Brazilian and Indian Life, and Aspects of Nature under the Equator, during Eleven Years of Travel. With Map and Illustrations. Two Vols. Post 8vo. pp. xiv+774. Murray. 28s.
- BAXTER (Rev. Richard). Call to the Unconverted to Turn and Live. 18mo. pp. 142. Glasgow: Porteous and Hislop. sd. 6d.; cl. 1s.

BEALE (Lionel John, M.R.C.S.). The Stomach Medically and Morally considered. Lectures Delivered at the St. Martin's Library Reading-room. Fcap. 8vo. sd. pp. viii+104. Harrison. 1s.

BEECHER (Henry Ward). Life Thoughts. With a Biographical Sketch. 18mo. pp. 144. Glasgow: Porteous and Hislop. sd. 6d.; cl. 1s.

BRAY (Charles). The Philosophy of Necessity; or, Natural Law as applicable to Moral, Mental, and Social Science. Second Edition, revised. 8vo. pp. xi+446. Longman. 9s.

BOSTON (Rev. Thomas). Crook in the Lot. With a Biographical Sketch. 18mo. pp. 144. Glasgow: Porteous and Hislop. Simpkin. sd. 6d.; cl. 1s.

BRIGANTINE (The). A Story of the Sea. Two Vols. Post 8vo. pp. 682. Bentley. 21s.

BUNYAN (John). Grace Abounding to the Chief of Sinners; or, a Brief Relation of the exceeding Mercy of God in Christ to His Poor Servant. 18mo. pp. 144. Glasgow: Porteous and Hislop. sd. 6d.; cl. 1s.

CANTERBURY HYMNAL (The). A Book of Common Praise, adapted to the Services in the Book of Common Prayer. Selected and arranged by the Rev. R. H. Baynes, M.A. Roy. 24mo. pp. viii+232. Houlston and Wright. Common paper 1s.; fine 1s. 6d.

CHILD'S OWN BOOK (The). Illustrated. Tenth Edition. Revised and corrected, with Original Tales translated from the German. 16mo. pp. viii+632. Tegg. 5s.

CHURCH OF CHRIST (The). What is it? Where is it? and How may we know it? By L. S. E. Fcap. 8vo. sd. pp. 20. Norwich: Cundall and Miller. Simpkin. 2d.

CRUCKLEY'S County Atlas of England and Wales, showing all the Railways and Stations with their Names; also the Turnpike Roads and principal Cross Roads to all the Cities, Market and Borough Towns, with the distance from town to town. Delineated on a Series of 46 County Maps. Roy. 8vo. Cruckley. Plain, 6s.; Coloured, 8s.

DE QUINCEY (Thomas). Works. Second Edition. In 15 Volumes. Volume 15. Biographies of Shakespeare, Pope, Goethe, and Schiller, and on the Political Parties of Modern England. Post 8vo. pp. vii+376. Black. 4s. 6d.

DISRAELI (Isaac). Curiosities of Literature. A New Edition, Edited, with Memoir and Notes, by his Son, the Right Hon. B. Disraeli, M.P. In Three Volumes. Vol. 3. Post 8vo. pp. 540. Routledge. 3s. 6d.

DOWN IN A MINE; or, Buried Alive. By the Author of "The Story of a Pocket Bible." With Illustrations. 18mo. pp. 180. Religious Tract Society. 1s. 6d.

DEURY (Anna H.). Deep Waters. A Novel. Three Vols. Post 8vo. pp. 876. Chapman and Hall. 31s. 6d.

DYER (Rev. William). Famous Titles of Christ. 18mo. pp. 142. Glasgow: Porteous and Hislop. Simpkin. sd. 6d.; cl. 1s.

EDWARDS (Sutherland). The Polish Captivity: an Account of the present Position of the Poles in the Kingdom of Poland, and in the Polish Provinces of Austria, Prussia, and Russia. With Engravings. Two Volumes. 8vo. pp. 725. W. H. Allen. 28s.

ELLIS (William). Philo-Socrates. Part IV. Among the Boys. 12mo. sd. pp. 160. Smith and Elder. 1s.

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MISCELLANEA.

DURING the political lull of the Easter holidays there is generally a fillip given to matters intellectual. The newspapers, for example, come out then with reviews of books; and many an author whose book has been months out, and is still unnoticed, looks hopefully for "a notice" then. But, this Easter, there is the unusual fillip of Lord Palmerston's visit to Scotland. It is a kind of intellectual event: for the chief purpose of his journey was to assume the Lord Rectorship of the University of Glasgow, which is an honorary intellectual post, invested with many memories and associations. In assuming it he made a speech on education, which has evoked praises in all the newspapers, and many comments. It was, indeed, thoroughly characteristic in every part. But perhaps the most characteristic sentences in it were these two:—"Depend upon it that there is nothing which gives greater accuracy to the operations of the human mind than the study of mathematics;" and, "A general knowledge of the arrangement of the crust of the earth is an essential accomplishment for every gentleman." Mathematicians and geologists will be obliged to Lord Palmerston for these sentences; and, indeed, no one is likely to complain—he recommended all sorts of studies pretty equally all round. But it is curious to see Lord Palmerston settling with a "depend upon it" that question as to the effect of mathematical studies on the mind, about which Sir William Hamilton, Professor De Morgan, and others have disputed so much. Among the incidents of Lord

Palmerston's Scottish visit has been the conferring of the degree of LL.D. upon him by the University of Edinburgh, where he was a student some sixty years ago.

GOETHE'S "Faust" has been translated into Italian by the poet Anselmo Guerrieri, of Mantua. The translation is said to be a literary masterpiece.

A SECOND volume of letters of Felix Mendelssohn is preparing for the press at Leipzig.

THE periodical literature of Spain is represented at this moment by 304 publications, 59 of which appear at Madrid. Of these, 21 are political papers, with an aggregate of 500,000 readers; and 38 non-political, with about 228,000 subscribers.

AN ukase of Czar Alexander II. has closed the University of Kiev "for political reasons." Kiev has 90 professors, and about 600 students, a large number of them the sons of nobles and of landed proprietors of Podolia, Volhynia, and other parts of the ancient kingdom of Poland.

THE Austrian Government has given its permission to the establishment of a Slavonic Academy at Agram, the capital of Croatia.

THE well-known Indian traveller, E. von Schlagintweit, is preparing for publication a history of Buddhism in Tibet, which is to throw new light on the principles of faith and ecclesiastical organization of the Dalai-lama and his 80,000 lamas.

A NEW and complete edition of the works of the celebrated mathematician Gauss is about being issued by the Royal Academy of Science at Göttingen. The first volume, containing the "Disquisitiones Arithmeticae" will be ready in the course of a few weeks.

PRINCE OSCAR FREDRIK, heir-apparent of Sweden and Norway, has come out as author with a volume of poems, just published under the title of "Naval Songs." Scandinavian critics describe the work as highly meritorious.

DARWIN'S "Origin of Species" has already passed through three editions in Germany, in the translation of Dr. Brunn, of Stuttgart.

DR. BURKHARDT, librarian of the Grand Duke of Saxe-Weimar, has discovered a large number of unpublished letters of Dr. Martin Luther in the archives of the Ernestine House of Saxony, which counted, as is well known, some of the staunchest friends of the great Reformer among its members. The permission of the Grand Duke has been given to publish these letters and all documents relating thereto.

WE hear expressions of regret in several quarters at what is considered the too hasty distribution, by sale the other day, of Lord Macaulay's library. Many of the books sold were shabby enough in condition, and of poor editions—as if the noble historian, like Wordsworth, picked up books at any shop or stall as he wanted them, without caring for the bindings or other luxuries, provided they supplied him, in any tolerable manner, with the original text. Once he had read a book, his strong memory retained its substance sufficiently; and, if it was not needed for reference, it was flung aside. But he was in the habit of annotating books as he read them—herein resembling some other celebrated men, past and present, among whom we may name Coleridge and Carlyle. It now appears that not a few of the volumes lately dispersed by sale bore his manuscript-annotations, some of them rather copiously. If we are rightly informed, these notes by Lord Macaulay on the miscellaneous volumes he had read might well have furnished an interesting collection of *Macaulayana*, if edited either separately or as a portion of his biography; while some of the volumes, bearing the dates of his first or repeated readings of them, might, on this account alone, have been valuable to the future narrator of his life. Unless precautions, such as we have not heard of, have been taken by the family, the dispersion of the books is certainly a blunder.

A NEW monthly, "The Victoria Magazine," is promised by Miss Faithfull, of the Victoria Press, for the 1st of May. Among the contributors we notice Meredith Townsend, R. H. Hutton, and T. A. Trollope.

A CURIOUS volume of travels has just been published at Berlin. It relates the adventures of a German mechanic, named Zippe, a native of the grand duchy of Mecklenburg, who, alone and unaided, without friends, money, scientific or linguistic knowledge, travelled through the greater part of Asia and Africa, to places where no white man had ever been before. Master Zippe, always on foot, with a knapsack on his back, first went through Russia to Constantinople, and from thence along the Caucasian range of mountains to Teheran,

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the capital of Persia. To gain his bread, he worked here and there on the road at his trade, that of tanner, not too proud to do a little, as occasion offered, in the cobbling line. From Teheran, Zippe stepped forward, through Cabool, to Beloochistan, and, crossing the Persian Gulf, and traversing the whole of Arabia from west to east, went on a pilgrimage to Mecca. Unfortunately, when on a visit to the holy Kaaba, among crowds of the faithful, he was recognised as an intruder, and would have been sacrificed on the spot but for the accidental presence of a relative of the Pasha of Egypt, to whom he appealed for protection as an Englishman. It was during the time of the Crimean war, when British prestige stood high, even in Arabia Felix: a fact well-known to the much-travelled tanner. The Egyptian prince at once took the *civis romanus* by the hand, filled his pockets with cash, put a green turban on his head, and gave him a passport as Abdul Zippe, native of Great Britain, province of Mecklenburg. Encouraged by success, Abdul Zippe now crossed the Red Sea, promenaded through Abyssinia, and pushed as far as Timbuctoo. Not many miles from this city he was met by Professor Böhmer, the well-known African traveller. Riding through the desert at the head of his large train of followers, the Professor was greatly astonished on seeing a solitary figure emerge on the distant horizon—the figure of a man looking very much like Robinson Crusoe and his man Friday done up into one, plus a knapsack and a large pair of hob-nailed boots. The figure came near, and the Professor was ready to sink into the ground when he heard himself addressed in the purest Berlin dialect, being asked in quite an off-hand manner the way to Nungu and the kingdom of Dahomey. It seemed so natural to talk high-Dutch at Timbuctoo. Professor Böhmer, having recovered from his astonishment, thought it was too good a thing to part from such a wonderful countryman; so he induced Abdul Zippe, by the promise of showing him a new country, to jump into an empty saddle and to ride west, instead of walking south. A little more persuasion induced the adventurous tanner finally to return with Professor Böhmer to Prussia, and to publish an account of his adventures, the first volume of which, as before mentioned, has just appeared. The style is simple in the extreme, and there seems no reason to doubt the truth of the narrative.

A French paper, the *Revue de l'Instruction Publique*, in discussing the question of literary and artistic copyright, gives an account of the first legal trial which is said to have taken place on the subject. It is recorded in Baldennucci's book, "Dell' Arte dell' intagliare in rame." Albert Dürer, the celebrated painter, had designed, at the commencement of the sixteenth century, a series of wood-engravings to illustrate a "Life of Christ," and a copy of the work getting to Italy, the pictures were imitated on copper-plate by a Signor Marc Antonio Raimondi, of Venice, and the fraudulent edition sold in very large quantities. This coming to the ears of Albert Dürer, he at once set out for Italy, and brought an action against Raimondi before the Venetian Senate. The trial lasted some time, and was decided at length in favour of the defendant, on the ground that the difference between copper-plate and wood-engraving was so great as to constitute a new kind of property, excluding as such all idea of theft. The French *Revue* is indignant at this want of perception in the distinction between manual and intellectual labour shown by the Senate of Venice; but there seems great doubt whether the world, in the course of three centuries and a half, has really made much progress in the matter.

SCIENCE.

SCIENTIFIC SUMMARY.

FATHER SECCHI'S communication to the *Astronomische Nachrichten* on Stellar Spectra is all the more interesting and valuable as he has gone over the ground so recently traversed by Dr. Miller and Mr. Huggins, with whose magnificent work our readers have been made acquainted; and it is highly satisfactory to learn that their observations, which differ sometimes materially from those of Donati, have been confirmed by the eminent Roman astronomer. The observations have been made with Janssen's direct-vision pocket-spectroscope attached to the Merz equatorial, the arrangement for comparing the position of the different absorption bands with Fraunhofer's lines being identical in principle with that employed by the English observers. The examination of the spectra is rendered extremely

easy by the employment of this kind of spectro-scope, as it but occupies the place of the eye-piece, and the position of the slit in or near the focus, which gives the best effect, is easily found by trial; furthermore, the bands, in the case of the brightest stars, are at once seen in a four-inch glass, without the employment of the cylindrical lens suggested by Fraunhofer, or the tuning-fork proposed by Sir John Herschel, to render the line of light produced by the prism sufficiently broad for observation.

The paper is accompanied by diagrams of the spectra of α Orionis, Aldebaran, Sirius, Rigel, and Pollux. That of the first-named star being especially remarkable, inasmuch as it strikingly resembles that of the electric light, being composed of a multitude of separate portions; no less than seventeen bands, more or less broad, being shown in the diagram, one of them corresponding with the solar line D, another with F. With regard to this last, Father Secchi remarks upon the extraordinary fact, that a band corresponding with it is observable in all the spectra of stars he has observed, and suggests inquiringly that it may arise in our own atmosphere. The white stars examined contain the most marked obscure bands in the blue and violet portions—Sirius and Rigel for instance. In order to judge of the visibility of the different rays, the planet Mars was observed, and the solar lines B C D F G were well seen. The lines in the green, however, were not observed with certainty. Their non-observation in the spectra of the stars, therefore, does not prove that they are not represented, but only that more light is required to see them. The next point remarked upon is the enormous difference of intensity of the colours observed in the different positions of the spectrum. This is especially remarkable in the case of α Orionis, and surpasses anything seen in the spectra of terrestrial bodies; the only thing that can approach it being the bright band which lies near the line D in sunlight. Father Secchi goes on to state that the limits of the colour depend much on the intensity of the light; the red end of the spectrum coincides generally pretty nearly with that of the solar spectrum; the position of the violet end, however, varies considerably, and, singularly enough, it varies in the same star in different states of our atmosphere. Generally speaking, the colours of the stars become more decided as the number of absorption bands increases. Hence Father Secchi concludes that our sun is a yellow star. A propos of this we may mention that at the last meeting of the Philosophical Society of Manchester, Mr. Baxendell, one of our highest authorities in variable stars, stated that the light of the sun bears a general resemblance to that of the class of stars to which nearly all the known variables belong. The sun then may be a variable star; and the important bearing of this fact upon magnetical and meteorological science, and upon the economy of animal and vegetable life, will readily be understood.

WHILE thus spectrum analysis is teaching us much of the constitution of the most distant members of our universe, and of our own especial luminary, fresh victories has it achieved nearer home; and the labours of M. Janssen on the telluric, or earth-lines, in the solar-spectrum, are not only teaching us the very great part played by our atmosphere in the absorption of the sun's light, but have already given rise to some interesting considerations—of which more anon—and are rich in promise of valuable facts.

THE Visibility of the Satellites of Jupiter with the naked eye was among the questions discussed at the last meeting of the Astronomical Society, and the planet now becoming conspicuous in the southern heavens was specially commended to stargazers, in order that fresh evidence may be brought to bear upon the point. Several observations of them are recorded, and as another instance of the power of the unassisted human eye, it was stated that a member of the Astronomer Royal's family usually sees twelve stars in the cluster of the Pleiades, thus putting Ovid's so often quoted—

Quæ septem dici, sex tamen esse solent
quite out of the question.

Now that the researches of Professor Tyndall and others have established the fact that light and radiant heat are identical in nature, the luminous rays having the power of affecting the optic nerve, while the heat-rays remain obscure, the cause of this obscurity becomes an interesting question, and one which has often been discussed. According to Melloni and Janssen they remain invisible because the retina is excitable only by vibrations, the length of which lies within certain limits. Brücke and Dr. Tyndall maintain on the other hand that the obscure rays are invisible because

they are absorbed by the humours of the eye, the luminous rays only being allowed to pass. M. Franz has endeavoured to decide this question; and an account of his experiments on the absorptive power of the eye is given in *Poggendorff's Annalen*. The result of two sets of experiments, conducted with very great care, appears to be that the obscure rays are transmitted to the retina, and in a very sensible proportion, the absorptive power of the different media being nearly equal to that of water; that of the cornea and crystalline-lens, however, is slightly greater. These experiments, then, confirm the opinion of Melloni that our optic nerve is, as it were, attuned only to the longer vibrations. The retina, therefore, is less sensible than the tympanum, for whereas the length of the extreme violet waves is 167 ten-millionths of an inch, and that of the red 266 ten-millionths, the ratio of the times of the extreme vibrations which affect the retina is only 1.58 to 1, which is less than the ratio of the times of vibration of a fundamental note and its octave.

A MOONLIGHT photograph, taken by MM. Ferrier and Soulier, is highly spoken of by the Abbé Moigno in "*Les Mondes*," and must certainly be accepted as a sign of the advancement of the art, and more especially the instantaneous process, in France, as we believe the only specimen in the International Exhibition was exhibited by Mr. Breeze, favourably known among our native artists.

THE Oidium, or vine-disease, which now for so many years has committed such ravages in the southern vineyards and baffled all attempts to check it, is, if Dr. Desmarts of Bordeaux is to be believed, about to depart *sponte sua*—at all events for a time. This prophecy, which will rejoice the heart of all wine-drinkers, is based on the fact remarked upon at the Linnean Society of Bordeaux, at the time, that in 1853, when the oidium attacked the vines with its greatest virulence, mushrooms and other allied cryptogams entirely disappeared, since which time *Erysiphe oidiforme* on the vine, *Botrytis* on the potato, and *Ustilago carbo* on the maize, have eaten up everything. In the autumn of last year, however, the mushrooms reappeared in great profusion. Hence the prediction, which we sincerely trust will prove a true one.

A NEW and extremely sensitive Thermometer was exhibited by Dr. Joule at the last meeting of the Philosophical Society of Manchester, which is thus described:—"A glass vessel, in the shape of a tube, two feet long and four inches in diameter, was divided longitudinally by a blackened pasteboard diaphragm, leaving spaces at the top and bottom, each a little over one inch. In the top space a bit of magnetized sewing-needle, furnished with a glass index, is suspended by a single filament of silk. It is evident that the arrangement is similar to that of a 'bratticed' coal pit shaft, and that the slightest excess of temperature on one side over that on the other must occasion a circulation of air, which will ascend on the heated side, and, after passing across the fine glass index, descend on the other side. It is also evident that the sensibility of the instrument may be increased to any required extent by diminishing the directive force of the magnetic needle. I purpose to make several improvements in my present instrument; but in its present condition the heat radiated by a small pan, containing a pint of water heated 30°, is quite perceptible at a distance of three yards. A further proof of the extreme sensibility of the instrument is obtained from the fact that it is able to detect the heat radiated by the moon. A beam of moonlight was admitted through a slit in the shutter. As the moon (nearly full) travelled from left to right, the beam passed gradually across the instrument, causing the index to be deflected several degrees, first to the left and then to the right. The effect showed, according to a very rough estimate, that the air in the instrument must have been heated by the moon's rays a few ten-thousandths of a degree, or by a quantity, no doubt the equivalent of the light absorbed by the blackened surface, on which the rays fell."

SOME valuable hints on the construction of lighting-conductors are contained in a paper presented recently by M. Perrot to the French Academy, in which he insists upon the necessity of better methods of allowing the fluid to escape from the conductor than those at present in use. He refers to the experiments of MM. Pouillet and E. Becquerel, who found that the conductive power of pure water is 6754 millions of times less than that of copper, hence he urges that the surface of contact should be at least 6754 millions of times greater than the section of the conductor, and that in fact the immersed surface of conductors generally is 10,000 times less than it should be. M. Perrot has imi-

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tated the conditions of the electric discharge by employing an insulated wire with one end in water, and a Leyden jar. On discharging the latter, the electricity on leaving the wire, instead of passing into and through the water unobserved, formed a brilliant star of light at the bottom of the conductor, the sparks being three times their ordinary length.

SARDINES for the future should be eaten with an additional relish, for some French fishermen, who found that by sinking a bottle containing glow-worms a good take was ensured, are preparing to use the electric-light to invite the fish to their nets. We wish these men success: *Sardines à la lumière électrique* should supplant those *à l'huile*. J. N. L.

LEARNED SOCIETIES.

ETHNOLOGICAL, 17th March. J. Crawford, Esq., President, in the chair. "On the Commixture and Races of Man as affecting the Progress and Civilization of Western and Central Asia."—THE author first stated that the Turkish race affords a very striking example of the effects of commixture. In Europe, the Turks have been greatly improved by intermixture with European blood. Among the races that have played the most conspicuous part in history are the Jews, including under this name all the people of Palestine and Phœnicia. The author thought now they were more or less a mixed people. Everywhere they are found to partake of the physical and even mental character of the races amongst which we find them. The Arabian race, within its own parent country, is the most unmixed great one in the world. The Arabs of to-day are the same pure race as their progenitors of forty ages since; divided, as then, into nomadic, agricultural, and foreign tribes. The language and very name of the Arabs have undergone no change for ages. The Hindus must be considered one aboriginal race; but perhaps only in the sense in which we consider all Europeans to be so: for probably there is as great a variety among them as among the people of Europe. There are, however, a few exceptions to the general rule of strangers mixing into the Hindu population. The most remarkable example is the people whom we call Parsees—true Persians—who step by step found their way, with their families, to India, and have been there, chiefly on its western coast, for a thousand years, preserving the ancient religion of Persia, and with singular persistence refusing to intermix with any class of the native inhabitants. On the same western coast there exists another people—the half-caste Mestizo Arabs, who have immemorially carried on, under the auspices of the monsoons, the trade between India and the Western World.

The President's paper was followed by a very valuable one "On the Ethnology of Formosa." That island, in size about half the area of Iceland, lies off the coast of South China, and is eighty miles distant from the main. The existence of land in the direction of Formosa must have been known to the earliest settlers on the coast of Foksin, for on a clear day its bold mountains may be easily discerned. According to Chinese records, however, it was not until A.D. 1430, when a Chinese vessel was wrecked on its shores, and a eunuch of the court, after the repair of this ship, carried the particulars of the discovery to the Emperor, that any intercourse between the Chinese and the Formosans took place. The plains are now almost, if not entirely, held by the Chinese settlers, the aboriginal inhabitants being driven into the mountains or amalgamated with the Chinese. The author gave very minute and interesting descriptions of the old Dutch settlements, and of the various aboriginal and other tribes he had met with, and added vocabularies of their language. The Kenagings of the Northern Mountains, having more of the nasal sound in their language, the author inclines to think, belong to the Malay type known in China as the Meanteze, while the Kulus, the Pepos, and the Komalans, are of more recent introduction from the Philippines. The author thought further research into the heart of the South Formosa Mountains will bring to light many other interesting tribes, a careful comparison of whose dialects might tend to show the order of arrival of the different clans and whence they came. It is curious that the numerous small tribes, even those bordering on each other, should have retained different dialects, having only such words in common as are required to facilitate barter. This may, however, to a certain extent, be explained by the existence of a law which is said

to exist throughout all the clans—that every young man, before he can claim a woman for his bride, must present his desired father-in-law with the head of an enemy slain in combat. This has led to a constant system of feuds between neighbouring clans, and tended to keep them disunited.

GEOGRAPHICAL, March 23rd. Sir R. I. Murchison, K.C.B., President, in the chair. Philip Anstruther; Christopher N. Bagot; George O. Brodrick; Captain Hugh Talbot Burgoyne, R.N., V.C.; Lieutenant the Hon. John Carnegie, R.N.; John Henry Challis; Rev. Richard Greaves; Edward Henry Leveaux; R. Jasper More; Lieutenant Charles James Forbes Smith; Rev. Henry F. Tozer, M.A., and Thomas Turner, Esq., were elected Fellows.—THE first paper read was, "Exploration from Kurrachee to Gwadur, along the Mekram Coast," by Major F. Goldsmid, F.R.G.S., &c. The objects of the mission were to enter into preliminary arrangements with the chiefs on the seacoast between Kurrachee and Gwadur, for the protection of the contemplated line of electric telegraph. The route as far as Hinglaj, the site of the Temple of Kali, and great resort of Hindoo pilgrims, had already been traversed of late years by some few English from India; but from Hinglaj to Gwadur, one European only, the late Mr. M'Leod, had preceded Major Goldsmid's party. The whole route was briefly described, and the distance stated at 393 miles. For the most part it was a desert and cheerless-looking tract: hard, barren-looking hills on one side, and the sea-beach on the other, except where shut out by intervening sand-ridges and hillocks, or abrupt cliffs. Beds of rivers, torrents, and watercourses, were abundant, and intersected the whole line of march. Two or three points of special interest, such as the Temple of Hinglaj, and mud-volcanoes at Hooke and Ormara, were dwelt on more minutely.

Sir Henry Rawlinson said, the country had been truly described as almost a *terra incognita*, for Mr. M'Leod was the only Englishman who had ever penetrated it before, and his observations on it had never been published. The difficulty he had experienced two years ago in obtaining information had been satisfactorily got over by the labours of Major Goldsmid, who had shown that the country was perfectly practicable for the purpose of erecting a telegraph. The line would extend from Constantinople to Kurrachee; and it was not generally known that the wires were already laid down from London to Bagdad, and had been working for nearly two years. There was to be an alternative line—which was of great importance; so that, if one line broke down, they might still have an uninterrupted communication. The country between Bagdad and the Persian Gulf presented peculiar difficulties, not in itself intrinsically, but politically, because it was in the hands of a set of unruly Arab tribes. Another serious objection was with regard to the shores of the Persian Gulf. The most convenient part would be the mouth of the Euphrates; but it was excessively unhealthy, and the maintenance of a permanent European establishment there was almost impossible. The proposed alternative line was the one on which the greatest dependence might be placed. It had the disadvantage of being in the hands of a foreign country, and was therefore liable to political dislocation; but, so long as matters remained in *statu quo*, messages could be sent with perfect safety.

Mr. Spottiswoode then read a communication received from Dr. Duncan Macpherson upon the harbour of Sedashagur.—Mr. Clements Markham said the paper brought to the notice of the Society the only port on the west coast of India that afforded a safe anchorage during the prevalence of the south-west monsoon. Within a radius of 200 miles from Sedashagur, there were 980,000 acres of cotton under cultivation, for which rich country it was the only port.—Mr. Fenwick said there was a very important country in the rear of Sedashagur, the Southern Maharashtra country, the only country in India where New Orleans' cotton had yet been produced in marketable quantities, and referred to the immense advantages that would accrue to it from this port. The Chairman announced that the next meeting would be held on the 13th of April, when he expected to have a most interesting Paper on Arctic Exploration by Captain Hall, communicated through Mr. Barrow by Mr. Grinnell of New York.

MEETINGS NEXT WEEK.

MONDAY, APRIL 6th.
ROYAL INSTITUTION, at 2.—General Monthly Meeting.
COLLEGE OF SURGEONS, at 4.—Lincoln's Inn Fields. Concluding Lecture. "Development of the Vertebrate Skeleton." Professor Huxley.
ENTOMOLOGICAL, at 7.—12, Bedford Row.
MEDICAL, at 8.30.—32A, George Street, Hanover Square.

TUESDAY, APRIL 7th.

ANTHROPOLOGICAL, at 7.30.—4, St. Martin's Place, Trafalgar Square. "On the Brain of a Microcephalic Female Idiot." R. T. Gore, Esq., F.A.S.L.; "Permanence of Type." Dr. Julius Schwarcz, F.G.S.

PATHOLOGICAL, at 8.—33, Berners Street, Oxford Street.
PHOTOGRAPHIC, at 8.—King's College, Strand.

WEDNESDAY, APRIL 8th.

LITERARY FUND, at 3.—4, Adelphi Terrace, Adelphi.
SOCIETY OF ARTS, at 8.—John Street, Adelphi. "On the Sewing Machine; its History and Progress." Edwin P. Alexander, Esq.

GRAPHIC, at 8.—Flaxman Hall, University College.
MICROSCOPICAL, at 8.—King's College, Strand.

ARCHÆOLOGICAL ASSOCIATION, at 8.30.—32, Sackville Street. "On a Discovery made at the Priory of St. John the Baptist, Holywell, Shoreditch." Mr. Chas. Long; "On Queen Eleanor's Cross, at Northampton." Rev. C. H. Hartshorne; "On a Holy Sepulchre, Glastonbury Abbey." Mr. Syer Cumming.

FRIDAY, APRIL 10th.

ARCHÆOLOGICAL INSTITUTE, at 4.—20, Suffolk Street, Pall Mall, East.

ASTRONOMICAL, at 8.—Somerset House.

SATURDAY, APRIL 11th.

ROYAL BOTANIC, at 3.45.—Inner Circle, Regent's Park.

ART.

SOCIETY OF BRITISH ARTISTS.

THIS Society opened its annual exhibition in Suffolk Street on Monday with a collection of 900 pictures and drawings. The gallery is extremely well lighted; and in this respect contrasts favourably with that of the Royal Academy, in which the pictures are subjected to a very strong and trying light. The floor is covered with green baize, pleasant for the eye to rest on, besides which, it enhances the value of the colours in the pictures. It should never be forgotten how necessary extraneous help of all kind is to the proper presentation of pictures. They are like gems in this, that they never look valuable till they are seen in handsome and judicious settings. A fine picture, cast aside in a sale-room, without a frame, would look like a thing of no value; the same picture, handsomely framed and hung on the silk damask which lines the walls of the Pitti palace, might draw forth the admiration of crowds. The society in Suffolk Street does the best it can to render its collection attractive, as well as valuable. It represents fairly the artists who exhibit their pictures indifferently either on its walls or on those of the Royal Academy: while reserving, as a matter of course, priority of consideration for its own members.

We should scarcely expect to find very high class art in Suffolk Street, and should not, therefore, affect to deplore its absence. The pictures afford a very fair average by which to judge of the general progress of the art of painting in England. Such as it is, it has been developed by the wealth, the domestic life, and the habit of thought of the middle classes. The great majority of figure-pictures represent scenes of the daily life and occupations of the generation in the midst of which the painters are living and honestly earning their bread. The landscapes, which are numerous, rather raise the character of the exhibition; but admirable as many of them undoubtedly are, their authors do not rise to the expression of any poetic faculty, or, where they do attempt a higher flight they lose more than they gain in their pictures by a departure from nature, and the substitution of a meretricious sentiment or treatment. And yet, taking into consideration the almost benighted ignorance of art that marks the present generation, we ought rather to wonder at the great amount of excellence presented to us in this gallery, so much in advance as it is of the critical faculty of its patrons.

Mr. Salter's large and ambitious picture of "The Interview between Charles I. and his children, at Caversham" (196), is the only effort at historical painting in the gallery; it does not encourage us to wish for anything more of the same class. There is no imaginative faculty shown in the treatment of this very fine subject. We are not half so much impressed by the picture as we are by reading the extract in the catalogue. Neither is there anything in the pictorial treatment which can reconcile us to the absence of the æsthetic faculty. We turn with pleasure to some of the more agreeable *genre* pictures, which, with the landscapes, make up the staple of the exhibition. Among others, we may speak of Mr. Roberts's "Reading the Scriptures" (87). There is no pretence about it—a sick woman's bedside—a lad probably the grandchild of the sick one—and a young lady reading the Bible, make the picture. It all happens very naturally, as it would do in a poor cottage; and it is just the absence of exaggeration that makes the merit of the work. Mr. Hayllas, whose picture in the British Institution was noticed favourably in this journal, and whose forthcoming picture for the Royal Academy is looked for with great interest, has four small works in the gallery. The most important is called "Sugar" (163), and represents a young lady coquettishly offering a lump of sugar

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to a swain, not represented in the picture. A very beautiful little single figure is contributed by Mr. Pope, called "Free and Captive" (483). Another single figure, by Mr. Price, called "Tuning-up" (614), representing the process of screwing-up a violin, is well worthy of notice. Of Mr. Woolner's pictures, the one we like best is a trifle that will probably be overlooked—a small landscape-study called "Harvest, North Wales." It is a little bit of pure nature, worth, from its very purity, all the pictures which combine in their manufacture the qualities by which this painter's art is distinguished. Mr. Baxter, whose works are always looked for in this gallery, has a female head called "The Ballad" (51), very sweetly painted—the only work he exhibits. Neither does the President, Mr. Hurlstone, appear in great strength. He sends three pictures, but they are all single figures; the best is a laughing-faced girl, half-hidden behind a fan. It does not, however, call for any remark; we reserve a notice of the landscapes, which are the main strength of the exhibition, until next week. Our readers will probably find that the figure-subjects do not call for any extended notice.

THE ARCHITECTURAL EXHIBITION AND EXHIBITION OF SCULPTURE.

THE Thirteenth Architectural Exhibition was opened to the public on the 26th ult., and will be kept open daily until the 30th of June. The collection consists of competitive designs for works either proposed to be executed or in actual progress of execution, of photographic illustrations, and of drawings and sketches elucidative of the principles which govern the finest examples of architecture, foreign and domestic. A collection of sculpture is exhibited at the same time in the same gallery, purporting to be an "Exhibition of the Society of Sculptors of England, for the promotion of the Exhibition of Sculptures," and the catalogues of both exhibitions are bound up together. The two exhibitions have been established by the younger men of each profession, if we may judge from the absence of veteran names in the respective catalogues, and we should regard this independent action as an outburst of healthy and vigorous life. The chief danger to art ever attendant upon art societies founded in England is, that a rigid exclusiveness generally grows up side by side with this successful establishment. The rules governing the admission of works for exhibition in the present case are most liberal; and an impartial justice appears to be accorded to every exhibitor. Should the same liberality and fairness continue to obtain in the future government of the society, it may be reasonably expected that the results of the present exhibition will be beneficial alike to the profession and to the general public.

The competitive designs for Cork Cathedral occupy a large space on the walls. Whether cathedrals, in the old sense and meaning attached to them, can be built now-a-days, is a question of more serious import than managing committees, architects, or builders are likely to answer. What the builders of York, or of Amiens, or of Antwerp—what the English, or French, or Flemish people would have thought, of the modern cultivation which seriously proposes to run up a cathedral and chapter-house complete for a dozen or twenty thousand pounds, passes the wits of all of us to conceive. In almost all certainty, cathedrals will never again be built, as Holy Families will never again be painted. The spirit of that age rules not this. We may have large buildings called cathedrals which that spirit will not endue with life; as we have vapid and inane pictures of Holy Families, in which no spark of the vitality that breathes in those of Francia or Perugino can be said to exist. That an architecture is possible for us, as for our forefathers, is, let us hope, true; but it must be founded, in the first place, on a noble sentiment; and, in the second place, on its fitness to meet our necessities. This, the true Gothic spirit, does not animate our generation. We have proved ourselves as incapable as our forefathers would have done, had they, like us, set themselves slavishly to copy the forms of the past, instead of diversifying, shifting, and adapting them to their moral and material necessities, under the guidance of the living spirit of truth; and we have failed, not so much through the want of a reverent spirit, which after all does exist in the midst of us, as from a mistaken reverence for the forms that have come down to us—for the letter rather than the spirit of the great standing examples of our idolatry.

The selection of a design for a cheap cathedral must be a very trying matter; and we do not envy the gentlemen who have had to fulfil this pleasant duty at Cork. It is a matter of infinite difficulty, and one demanding far more time than can be spared in a morning visit to examine accurately,

and to appreciate fairly the merits of the elaborate drawings placed side by side in this exhibition. The building itself is not before us; we cannot criticise a plan as we can a picture or a marble statue; and a power of abstraction is absolutely necessary, which it would be affectation in a reviewer to assume, whose observations are necessarily limited to half-an-hour's consideration of the designs in the exhibition of which they form a portion. The chief competitors are Mr. J. P. Seddon, Mr. C. H. M. Mileham, Mr. E. W. Godwin, Mr. C. J. West, Mr. C. H. Driver, Mr. W. Lightly, Mr. C. N. Beazley, Mr. F. Wallen, Messrs. Vaughan and George, and Mr. W. M. Fawcett, each of whom sends five or six plans and elevations. To all who take an interest in our modern church-architecture, the study of these very elaborate and careful drawings will be full of interest; and short of seeing them embodied in stone, their authors will probably most highly appreciate the enlightened attention of those who have made their art a subject of study. Mr. Gilbert Scott is one of the few architects in England who have made an established position and a lucrative practice; and amongst these he is almost the only one represented in this exhibition. Cockerell, Smirke, Hardwicke, Barry, Salvin, have no place here; and in their absence we welcome the presence of Scott. His contributions consist of views of Kelham Hall, near Newark, the seat of J. H. Manners Sutton, Esq.; of a restoration of the Chapter-house at Westminster and of Reredos of Lichfield Cathedral. The firm of Deane and Woodward has sustained what appeared to be the irreparable loss of Mr. Woodward, whose early death, on his way from Algiers some two years since, was deplored by so large a circle of loving friends, and whose genius had already gained for it a wide renown. One of the best designs in the room, and by this firm, is that for the staircase-angle of the War Office. Their other contributions represent portions of the new buildings at Oxford, and of Lord Clanricarde's house at Portumna. Mr. Owen Jones, who in adapting the Saracenic forms to our domestic architecture has seized the true spirit of the Moorish builders, as few, if any, have yet seized that of the Gothic, contributes eight original drawings of the Victoria Psalter, an elevation of Messrs. Osler's house in Oxford Street, and the Piccadilly front of St. James's Hall. Mr. Street's perspective drawing of the chapel and schoolroom he is erecting at Uppingham is an admirable design for a work which must be inexpensively carried out, and deserves the attention which this architect's works now so generally command. Mr. Digby Wyatt exhibits no original designs; but confines himself to the display of various clever sketches from buildings in Germany and Italy. Mr. Giles's design for the Langham Hotel is represented by a photograph of its intended proportions and effect, and from which we are prepared for a grand and effective pile of building on a really fine site. The same architect exhibits a design for the completion of the International Exhibition, in which, if we remember rightly, the two domes now existing give place to a central one—an arrangement infinitely more proper, as well as desirable. Several plans are exhibited for the embankment of the Thames: the huge drawing by Mr. Newton, representing the proposed effect of his alterations as seen from the top of the Victoria Tower being at all events the most striking. Mr. Newton considers that the roadway, as now proposed, will be too low; and urges a medium level as more suited to the requirements of the traffic, and as offering better facilities for future approaches. A page of the catalogue is devoted to the explanation of his design, and to this we must refer all curious readers. Mr. Newton has undoubtedly submitted his proposal to the commissioners, who have the public interests in view, let us hope, in the matter. The north gallery is devoted to the display of building-materials, patents, inventions, manufactures, &c. This part of the exhibition is under the direction of the Architectural Union Company, limited—the intention being to exhibit during the last six months in each year all that is newest and best in various trades and manufactures, for the advantage of the inventors and proprietors, as well as for that of architects and purchasers. An exhibition of this nature has long been a desideratum in London; and this, the first collection made by the new Company, is extremely interesting, and a good prelude to those which we may expect to succeed it.

We should be very loth to think the collection of sculptures in any wise a representation of the sculptors of England. With a few exceptions, known already through other media, there is no work that we are called upon to notice. Woolner is represented by a plaster cast of his marble statuette of

"Love." Munro is represented by his "Joan of Arc," by a design for a fountain, and some smaller works. Marochetti, Gibson, and Durham are seen only in small copies of their works in Parian—the peculiar properties of which seem to point it out as an unfit material for application to such a purpose as the reproduction of good sculptures. It has a capacity for deforming, or at least for transforming the features of every good work subjected to its yielding nature in the furnace. The only sculptor whose work has been really well reproduced is Mr. Foley, of whose noble statue of Goldsmith—one of the best of this or of any time—two reductions have been made and most successfully cast in bronze. This is the first exhibition of "The Sculptors of England;" and unless the title be more fairly sustained by those to whom we should really be disposed to accord this distinction, it is much to be feared it may also be the last.

MR. WHISTLER'S ETCHINGS.

THE Artists' and Amateurs' Conversazione, held on Thursday, the 26th ult., at Willis's Rooms, was particularly interesting to the lovers and students of the art of etching on account of the fine display of etchings contributed by Mr. Whistler. The name of this gentleman, as an artist equally expert with brush and with etching-needle, is already fairly familiar to Londoners. American by birth, Parisian by art-training, he at once made an impression, some years ago, with his first exhibited picture of a "Lady at the Piano," and his etchings have always shown a marked propensity for shore-life, river life, boat-life, barge-life—for everything which hints of old wharves, jetties, piers, rigging, bow-windows overlooking reaches of the peopled-stream, and that class of hard-fisted, square-shouldered, solid and stolid-faced men, on whom the odour of tar and of tobacco is equally incorporate. Broad sheen of full-tided river surface; ridged tide-marks creeping up the beach; ripples gleaming and dancing to the eye near at hand, or lending an ambiguous commination to the more distant space of water; clouds blowing over an uncertain sky, or dispersed by gleams of sunshine, which grow gradually into steadiness of light—these aspects of free nature, and such as these, set off the quaint, out-of-the-way, matter-of-fact picturesque of Mr. Whistler's human or artificial material. It is a little curious that the artist, of all artists, past or present, who has an intuition of the opportunities which Thames' scenery offers for the purposes of art, should come to us from a birth-place across the Atlantic, and a studio across the Channel. The fogs, beauties, and oddities of our river, just as it stands before us now, bid fair to become Mr. Whistler's *specialité*; he has yet some months or years to work in before the whitened sepulchre of embankment robs London of the one really characteristic feature which it offers to the study and delight of artistic eyes. Mr. Whistler's etchings are not confined to these river-side views; as many of our readers will be aware, he frequently employs his skill upon landscapes or figure-subjects—though he seldom, or never, in the latter line does more than single figures or heads. As an adept in the technicalities of etching, whether with the dry-point or aquafortis, Mr. Whistler stands quite exceptionally high; one might cast about in one's mind to name his superior since the days of Rembrandt, and one might exhaust in a very few names the list of his equals. Boldness of general effect and habit of conceiving his subjects is combined with surprising delicacy of hand and line, as well as with an arbitrary method of treatment, which one is sometimes in doubt whether to count as a charm or a blemish. Beyond question, this quality conspires to the result of numbering Mr. Whistler among distinctly original artists; but, doubtless, also, it is sometimes excessive or misapplied, and it goes far to restrict his admirers to the artistic and connoisseur classes. To others, with all his singular fineness of work, he appears slovenly; with all his peculiar insight into his subject-matter—true rather by way of eccentric hap-hazard than of thorough knowledge and presentment. Along with a fine selection of his etchings—Mr. Whistler's very remarkable life-size oil picture, "The Woman in White," was shown at the Artists' and Amateurs' Conversazione. This work had been exhibited last year in Berners Street, and puzzled some visitors by the identity of its title with that of Mr. Wilkie Collins's novel, to which it has evidently no relation whatever. Without being an attractive picture—partly through seeming to have missed the full beauty of a head which should be beautiful in the life, and partly from peculiarities of artistic point of view—it is, nevertheless, a work of real mark, vivid, strong, and masterly in painting, and instinct with unmistakeable "style."

W. M. R.

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MUSIC.

EASTER MUSIC.—THE "MESSIAH."

THE music of the week may be summed up in a word. The "Sacred" Oratorio has been delighting the ears and comforting the souls of its hundreds and thousands as it has done every Easter-tide for a century and more. It was on the 13th April, 1742, that its divine strains first fell upon human ears. They were Irish ears. The *Dublin News* reporter of that day, whose words have been reproduced by a devout biographer of ours, thus testifies concerning the event: "On Tuesday last Mr. Handel's grand Sacred Oratorio, the 'Messiah,' was performed at the new Music Hall in Fishamble Street; the best judges allowed it to be the most finished piece of music. Words are wanting to express the exquisite delight it afforded to the admiring, crowded audience. The sublime, the grand, and the tender, adapted to the most elevated, majestic, and moving words, conspired to transport and charm the ravished heart and ear." Words truly are wanting to describe so great a thing, and this dead Irish *News Letter*-writer, putting on paper his sensation a few hours after its birth, said pretty well all that his brethren and posterity of the pen have been able to say since. Music is the youngest born of the arts; but her monuments are beginning to be venerable. On the 4th November, 1787, another treasure of beauty was given to the world. "Don Giovanni" is nearly as certain as the "Messiah" to enjoy immortal youth, but it is yet some score of years short of a century old. The "Messiah," and the group of great works which it represents, is the only piece of musical art whose vitality has been tested by its acceptance by an age quite different from that which produced it—the only one which carries the double seal of immortality, in being dear equally to the many and to the few. Other art-monuments there are of like age, bearing the names of Bach and Gluck, but some of these have been left for long intervals in a slumbrous semi-oblivion, or have given pleasure only to a special set of more ardent devotees. But the voice of Handel has never perished out of the land (one land at least); and has tingled in the ears of the uninstructed multitude as much as in those of the devout students. It is a glory to England that she alone among the peoples has fitly honoured and cherished the work of this stupendous genius. One other poet only has had an equally strong hold on the affections of his countrymen. It is fitting that the people which could turn out a Shakespeare should know how to regard one who spoke with the angel-tongue of harmony as strongly as he did in the common language of men.

The supremacy of the "Messiah" in popular fame over its companion Oratorios is easily accounted for. It deals with the one subject of dominant interest in relation to the faith of the modern world. It is a drama on the greatest plot ever sketched out to the mind of man; reaching, both ways, backwards and forwards, into an eternity. But when the world gets to know better, as one section of it is now fast doing, the mass of Handel's works in this style will no doubt be classed much more nearly on a level than at present. It is like seeing a mountain-range far away and near. As one looks at it from a distance, some one peak seems clearly dominant. But when climbing about among its gorges, one is constantly puzzled to make out which is the true *höchste spitz*. The once all-overtopping peak takes a varying place as one only of many almost indistinguishable heights. Our generation is happily becoming familiar with "Samson," "Israel," "Judas," "Solomon," and the rest—unknown thirty years back to all but professed choralists—and the more one knows of these works of the master, the harder it is to decide in which he is greatest. The subject of the "Messiah" was no doubt particularly fertile in suggesting lovely and sublime songs; but in each and all of the Oratorios the choral power is sustained at about the same level. Always there is the same giant's tread—always the same vehement stroke that, as Beethoven said, "draws blood"—"the grandest results achieved by the simplest means." This applies to the musical power of the works, not to the total effect, which depends on the subject as well as on the music. The intrinsic grandeur of the music is, indeed, often most conspicuous where the subject is tame, or the verse the most barbarous. Think of the "Judas Macchabeus" of Dr. Morell, written as a "faint portraiture of that wise and valiant commander," the (butcher) Duke of Cumberland, and then think of the genius which could so transmute his pompous doggerel into sublimity. But it is the "Messiah" that the universal heart of

man will find most to dwell on with delight and awe. The Passion, the sending forth the Gospel of Peace, the Redeeming of the Race, the Arising to Glory—these themes, however the creeds of men may change, will always move them more than all other histories. "Come unto Me," and the "Hallelujah," will always touch us more nearly than the song of Deborah, or the story of Samson.

The "usual Passion-week performances" of the large societies have been as successful as of wont. That of the National Choral Society on Tuesday evening filled Exeter Hall with an overflowing audience. Mr. Sims Reeves and Mr. Santley earned their accustomed honours in the tenor and bass parts, Madame Rudersdorff and Miss Palmer taking the other solos. Mr. Reeves was encored in the great declamatory song, "Thou shalt break them," which so finely introduces the "Hallelujah." The Sacred Harmonic Society, on Wednesday night, committed the solo music to Miss Pyne, Madame Dolby, Mr. Haigh and Mr. Weiss. Mr. Costa's band is on a larger scale than Mr. Martin's. This is no improvement to the choruses, the evils of excessive loudness—remarked upon in last week's *READER*—being only aggravated thereby; but the handling of the band, as an accompaniment to the solos, is really magnificent. In "Why do the Nations," for example, nothing can possibly be better: the alternate rush and lull of that astonishing accompaniment are given to perfection. The somewhat dull tone of the band is probably attributable to the place in which it plays. In any other room it would be twice as brilliant. Exeter Hall is in all respects the very worst of known concert-rooms. In every single particular it enjoys a supremacy of badness. When will some obliging speculator help us to a music-hall worthy of the metropolis. The inevitable fire which sooner or later consumes places of public entertainment would be in this case a public benefit. But that happy catastrophe is probably charmed away by the philanthropies of the proprietors. R. B. L.

THE ROYAL ACADEMY OF MUSIC gave their first Students' concert on this day week. From an institution bearing such a name, and under the "Immediate Patronage" of the Queen, one would expect better things than it has to show. The small number of performers on this occasion—an index, as might be presumed, to the total which the institution has under its teaching—was of itself discouraging. A body which professes to be our chief school for higher musical instruction should surely be able to fill with chorus and orchestra the not spacious platform of the Hanover Square Rooms. As to the performance itself, it may perhaps be best described by saying that it would have done no discredit to a body of clever amateurs. Students are, of course, not to be judged as professors; but, after making every allowance, by no stretch of good nature could the results be called other than unsatisfactory. If the services rendered by the Academy to the cause of music are to be estimated by these performances—and the public has no other means of forming an opinion—the institution appears to be a failure. How this has come about would be a long question to discuss. Music is the one thing which, amid all the State-assistance given to science, literature, and art, is left to take care of itself. Though to act independently of Government is the pride of Englishmen, it seems doubtful whether the counter attractions offered by state-fostered foreign academies must not always place at a disadvantage a school founded on such a narrow basis as the English one. The chief feature in a rather dull programme—"Lenten" programmes are apt to be dull—was Mendelssohn's 95th Psalm, a work not often heard in public.

"MASANIELLO" is to open Mr. Gye's season at Covent Garden on Tuesday next. Singular that an opera of such long standing should be interesting at once the public of three great capitals—Paris, London, and Naples. The last, indeed, had to wait for a free government before it was allowed to see the revolutionary piece; but the first seems to be as much excited about "La Muette" as if it was the latest work of its veteran author.

TAMBERLIK was hissed the other night by his Paris audience in the "Ballo in Maschera"—they liking his singing too well to allow him to "cut," without protest, a favourite piece. This calls to mind the rather too frequent abuse of such a license on our own opera-stage. The "weeping trio" in "William Tell," for instance, one of the most impressive pieces in the opera, was "cut,"

one evening, at least, last season, to the disturbance of many enthusiasts. A French critic suggests that in cases of necessary elision a few words of explanation might well be vouchsafed through the *régisseur*.

MME. GOLDSCHMIDT is going to sing for the benefit of the Hospital for Incurables in a performance of Handel's—"L'Allegro" and "Penseroso"—to take place at St. James's Hall on the 1st May.

THE VOCAL ASSOCIATION CHOIR will produce at their next concert on Friday next two new compositions by Meyerbeer, called "Aspiration" and "Friendship." This choir, whose performances we have not had an opportunity of noticing at length, has distinguished itself by the introduction of new works. A Cantata by Mr. G. Allen, of Belfast, called "Harvest Home," and a composition by the lady known to the musical public as Miss Virginia Gabriel, were features in the programmes of the first and second concerts of the society this season.

HERR PAUER begins on April 20th another course of his very interesting Historical Pianoforte Recitals.

MUSIC FOR NEXT WEEK.

APRIL 6th to 11th.

MONDAY.—Popular Concert (Mr. Halle's Benefit), St. James's Hall, 8 p.m.
TUESDAY.—Covent Garden Opera, Opening Night, "Masaniello."
WEDNESDAY.—Mr. Wilbye Cooper's Concert, St. James's Hall.
THURSDAY.—
FRIDAY.—Vocal Association, St. James's Hall.
SATURDAY.—Crystal Palace Orchestral Concert.—Her Majesty's Theatre, Opening Night of the Opera Season.

THE DRAMA.

THE LONDON THEATRES.

THE permissive right to open their theatres during Passion Week, which the West End managers last year succeeded in obtaining from the Lord Chamberlain, has not this year been exercised with anything like unanimity or consistency, all the economical and benevolent reasons which were most strongly urged in favour of the change being apparently forgotten in the triumph of victory. No good end would be gained by reopening the discussion; but it will certainly be remarked that the list of theatres wholly closed, or only opened during part of the week, furnishes strong evidence of the inconclusiveness of some of the arguments used to win the Lord Chamberlain's favourable consideration of the managerial appeal. The manager of one theatre even appears to make a merit of shutting his doors and of locking up his treasury during the whole of Passion Week; but we doubt whether his demand for admiration will be generally complied with, and we are sure that his company, mulct of their week's pay, are not likely to be the first to cry "bravo!" The week before Easter, however, whether the theatres are open or closed, is usually a time of feverish activity behind the scenes; a time when stage-managers grow rapidly thin and stage-carpenters fat with excess of "over-work;" when gorgeous spectacles are to be made out of seemingly nothing; when everybody concerned is behindhand with everything he has to do—except the author, for whom there is nothing but sedative tobacco and the consoling philosophy of fatalism. What will be will be? The manager's money is a potent worker; and somehow "Easter pieces" mostly come out at Easter.

Four new extravaganzas are to be brought out on Monday evening next; a fifth, which was to have been produced at the Adelphi, being held over till Whitsuntide. At the Strand, Mr. H. J. Byron brings out "Ali Baba and the Thirty-nine Thieves," in accordance with the author's habit of *taking one off*, in which the whole strength of the company is to be employed, and the scenery is some of Mr. Albert Calcott's very best. Mr. Byron has another extravaganza, to be produced at the Princess's, the subject being an ingeniously clever blending of the Haidée story from "Don Juan" with the old ballad of "Lord Bateman" and the legend of "Lurline." The piece is strongly cast, and is reported to be very full of H. J. Byronic word-and-sense contortions. The scenery is by Mr. Floyds, and is bright and graceful. At the Olympic, the pretty classical story of "Acis and Galatea" is to be made fun of by Mr. F.C. Burnand—a Miss Annie Kemp, an American lady, with a rich contralto voice and considerable personal attractions, making her first appearance on the English stage in the character of *Acis*. Miss Hughes is to be the

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Galatea, and Mr. Atkins the *Polyphemus*. Another of the characters, *Phyllis*, is to be sustained by a Miss Taylor, a young lady who has earned good opinions at Manchester as an actress in burlesque. The production of "*Acis and Galatea*" by Mr. Macready at Drury Lane is not yet a forgotten event, and the title of Mr. Burdand's Easter whimsicality will call to the mind's eye of many the wonderfully beautiful Sicilian scenery painted by Clarkson Stanfield for the Drury Lane piece. We think that we are doing no injustice to Messrs. Grieve and Telbin when we say that *their* sea-shore in the Olympic extravaganza is fully worthy to challenge comparison with the larger and more elaborate work of our greatest marine painter. Poor "*Effie Deans*" is once more to be hunted down and brought to trial, this time at the St. James's, Mr. William Brough being the pursuer on the occasion. Mr. James Rogers, so long associated with the Strand company, is to make the griefs of *Effie* into side-splitting comicalities, defended, we believe, in all he does, by Miss Marie Wilton, another seceder from the Strand, where she was one of the greatest favourites on the London stage. The Easter novelty at the Haymarket is to be the long-promised panorama of the scenes visited by the Prince of Wales during his pre-nuptial journey to the East. All the more remarkable sites were visited by Mr. William Telbin and his son, who have transferred the scenes to canvas with wonderful fidelity. Remembering the admiration bestowed by the public on the same artist's panorama of the Lakes of Killarney, exhibited last year for we know not how many nights at the Lyceum, and now, we hear, prosperously going about the "provinces," we expect that this new work will be received with bountiful applause. Some of the "effects" are surprisingly real, as well as artistic in the highest degree. The series of pictures is to be closed with a representation of the nuptial ceremony in St. George's Chapel. As a vehicle for introducing the panorama, Mr. Stirling Coyne has written an *à propos* sketch, in which the subject of the Prince's tour will be treated in any but a didactic spirit. So much by way of *avant-propos* to the coming Easter novelties.

Amongst the changes of engagement to which theatrical companies are generally subject at this season, the most noticeable that have been reported to us, in addition to those already referred to, are the transference of Mrs. St. Henry and Mr. Walter Gordon to the Haymarket, and of Mr. George Vining to the Princess's. At the Olympic, Mr. Gordon's place is to be filled by a gentleman named Suter, wholly new to the London stage, if we remember rightly, but held in considerable esteem at Brighton. At the Haymarket, a Miss Louisa Angel, from Newcastle-upon-Tyne, is to make her *début* as *Beatrice*, in "*Much Ado About Nothing*," on which occasion Miss Ellen Terry, a young lady who has recently made a highly favourable impression by her performance of the pretty *ingénue* part of *Gertrude* in one of the English versions of "*La Joie de la Maison*," is to play *Hero*. The Princess's company loses Mr. Hermann Vezin, who is to be replaced, by Mr. George Melville, as *John Mellish*, in the new drama of "*Aurora Floyd*."

The only new pieces we have heard of as likely to be forthcoming at Easter, in addition to those specially prepared for the occasion, are a farce, entitled "*The Trial of Tompkins*," and a comedieta by Maddison Morton, at the Princess's, in which both Mr. George Vining and Miss Amy Sedgwick will perform. Otherwise, the entertainments offered will be those that have for some time past satisfied the public. The "*Duke's Motto*" at the Lyceum appears to be as attractive as it was at the beginning of the year, and Mr. Phelps and Mr. Walter Montgomery, so long announced in the bills as "shortly" to appear, are, according to managerial calculations, not likely to make their bows in Mr. Fechter's theatre for many months to come. The change in the Haymarket bill is consequent on the finish of Mr. Sothorn's extraordinarily successful engagement. For a time, at least, London must get on *minus* its most wonderful idiot. Without exalting Mr. Sothorn one whit above his real height of merit, we think that he has fairly earned his great popularity by presenting with admirable completeness of elaboration a minutely-studied and broadly-rendered piece of human eccentricity, true to art, and, necessarily, therefore, true to nature. The character of *Lord Dundreary*, as played by Mr. Sothorn, is in every sense possible, and the hundreds of thousands who have roared at his fathomless stupidity have roared the louder from their instinctive perception that, however unlike anything with which their own experience had made

them acquainted in so-called "real life," it was as natural as that of any of their best-known and common-place friends. As *Walter Maidenblush*, in the "*Little Treasure*," and as *Captain Howard Leslie*, in the comedieta of "*My Aunt's Advice*," translated by himself, Mr. Sothorn plays with the same thoughtful care, elaborates in the same artistic spirit, and, had he not previously produced so perfect a character as *Lord Dundreary*, his success in either of the characters we have mentioned would have been remarkable; but—shall we say unfortunately?—he has himself dictated the standard by which all his efforts are to be judged, and it is difficult to imagine that he will ever again reach the Dundreary line of perfection. *Brother Sam*, of whom it is said he has long thought of giving an embodiment, is a tempting character—but, obviously, one of the most perilous he could think of undertaking. Any mere repetition of Dundreary would be disappointing, and would soon become tiresome; the problem, therefore, which Mr. Sothorn will have to solve, should he ever venture to create a "Sam," will be the presentation of strongly marked *unlikeness* in the midst of marked and recognizable likeness: Dundreary's twin-brother—*but* unmistakably not Dundreary.

Mr. Horace Wigan's very clever rendering of Victorien Sardou's last piece, "*Le Papillon*," under the title of "*Taming the Truant*," will, no doubt, hold its place for some time in the Olympic bill. The piece is worth seeing on several accounts: it is highly amusing, gives a capital picture *in petto* of one side of French daily life, and the acting is, in one or two instances, remarkably excellent—that of Miss Hughes positively charming. "*Aurora Floyd*" holds her own at both the Princess's and the Adelphi. The two versions have been produced upon diametrically opposite principles of construction: the Princess's "*Aurora Floyd*" presenting a closely compacted drama, reproducing only the more salient points in the heroine's eventful career, and playing something under two hours and a half; the Adelphi version, on the contrary, exhibits a clumsy attempt to put the entire novel into a dramatic form, the result being a nondescript piece which takes nearly four hours in the performance, and would tire out any but an Adelphi audience before it was half over. The attraction in the Adelphi piece is the *Steeve Hargreaves* of Mr. B. Webster, a most remarkable performance, which all London should see, albeit the character represented by Mr. Webster has little or nothing in common with the *Softy* of Miss Braddon's novel; it is a creation, from first to last, of Mr. B. Webster's, and certainly one of the most striking in the list of his most telling character-parts. The *Softy*, played by Mr. George Belmore in the Princess's version, approaches much more nearly to the character drawn by Miss Braddon, though it has received a new and very remarkable development at the hands of the dramatist. It is hardly possible to overpraise the artistic instinct with which Mr. Belmore has felt into the Yorkshire *crétin*, with his murderous "proclivities" and shrieking convulsions of terror, under the idea that he will be given up to the gallows. A more powerful piece of acting has rarely been seen on the English stage. The *Aurora Floyd* of Miss Amy Sedgwick, however it may disappoint those who go hot from the novel and find that she has neither flashing black eyes nor "blue-black hair," is admirably played, especially in the more pathetic scenes with her husband, as many a wet shirt-front and red eye-lid has testified. Indeed we never remember to have seen her in any character in which her tenderness was so completely sympathetic and unsuggestive of the stage.

THE DRAMA IN DENMARK.

THE *Danmark*, a weekly journal of small size, published at Copenhagen, partly in Danish and partly in English, contains, in its number of March 24, a brief sketch of the history and the present state of the Drama and Theatres in Denmark, apparently intended for such English readers as may at present feel a roused interest in all matters Danish. "Of the three Scandinavian countries, Denmark," the writer avers, "has the most characteristic dramatic literature." The founders of this literature were, he says—in comedy, the famous Ludvig Holberg, who died in 1754, and in the historical drama and tragedy, Adam Oehlenschläger, who died in 1850. Holberg is still looked back to and universally read as the Danish Molière, and yet not quite a Molière either, but thoroughly a Dane of his time; while the more recent Oehlenschläger "is at present considered the king of Northern poets"—not

to be compared, certainly, for "energy and action" to Shakespeare, but for "gentleness and sadness" unsurpassed. All the other dramatists of whom Denmark boasts may be ranged, the writer says, as either of the school of Holberg, or of that of Oehlenschläger. To Holberg's school belong—Johan Ludvig Heiberg, who died a few years ago (who, however, was also an "eminent critic and philosopher," and wrote various "romantic-philosophical" plays not in Holberg's style), Henrik Hertz, Overskou, H. C. Andersen, and Hostrup. Each of these has furnished the Danish theatre with plays which are national favourites. The serious, historical, and tragic drama, initiated by Oehlenschläger, has not been so numerously represented—Professor Hauch, according to the writer, being alone worthy to be named as a successor of the great poet. "Love of justice and truth, the scorn with which he treats meanness and hypocrisy, combined with Oehlenschläger's mildness and gravity, characterise Hauch's works." In addition to some tragedies on themes taken from the history of the Roman Empire, he has written some national dramas, such as "*Tycho Brahe's Youth*," "*Honour Lost and Won*," "*The Sisters at Kinakulla*," &c. These, we should suppose, would hardly do for adaptation on the English stage; but might not our English playwrights, in search after opportune novelty, take a furtive look at some of the comedies of Holberg and his school? The titles of some of these Danish favourites are tempting enough: "*The Busy-Body*," "*April Fools*," "*The Savings' Bank*," &c. Danish, unfortunately, is not so easy as French, else the thing might be done.

The writer goes on to give us information as to the chief recent and still living Danish actors and actresses. "We have during the last twenty years," he says, "lost celebrated performers, such as Ryge, Frydendahl, Foersom, Nielsen and his wife, and the excellent comic actor Rosenkilde, senior. But we have still names to show, such as Phister, an eminent and perfect comic actor; M. Wiehe, who with romantic and touching favour plays the lover's part as well in comedies as in serious dramas; Rosenkilde, junior, who has successfully adopted his father's style; Hultman and Holst. Of actresses, we must mention Mrs. Heiberg, our prima donna, the above-named poet J. L. Heiberg's widow, who, although now no longer young, has never been equalled either in merry or touching parts. Mrs. Phister, wife of the actor of that name, is famed for sustaining her part to perfection in Holberg's pieces as chambermaid. We have also Mrs. Södring, Mrs. Holst, and others." Alas! what is dramatic fame? Who is there in Britain, save perhaps a stray half-Dane here and there, that ever heard of these actors and actresses—that ever had a mental association with the name of Rosenkilde, junior, or knew that it was from the gait and tones of a Wiehe that Denmark's play-going daughters learned the fervid proprieties of love, or that the loudest laughs in Copenhagen were those caused in the theatre by the comicalities of the two Phisters? We should not wonder if in educated Copenhagen they know more of our Keeleys, and Buckstones, and Robsons, and Sothorns, and Keans, than we know of the Danish equivalents.

Our authority is equally minute in his information as to the favourite Danish singers and ballet-dancers at present. Respecting the Danish ballet, "created by Bournonville," he is especially enthusiastic. "We have a good right," he says, "to be proud of our ballet, which is national, and, in an artistic point of view, pre-eminent, for no other country can produce its equal. But, if this is to continue, it will be necessary that Bournonville, its natural supporter, should return; for it has been on the decline since Carey took the management." This looks as if some Englishman or Irishman had marred a Frenchman's creation. Let us hope that Denmark may regain Bournonville!

The writer ends with "a few words on the principle which guides Danish performers" of all kinds. "They all try," he says, "to imitate nature and avoid exaggeration. The Danish people soon discover absurdities; there is, therefore, nothing our artists fear so much as making themselves ridiculous. This may be both good and bad for art—good, as it promotes acting up to nature, and prevents bombast and buffoonery; bad, in so far as it restrains the true, but modest, and, as it were, maidenly feelings! German acting is to us an abomination." Anything of Schleswig-Holstein here? "Although we Danes are a race of critics," he concludes, "we have no regular critical organ, but must be satisfied with the daily newspapers." Let our British readers think of that, and be thankful!

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